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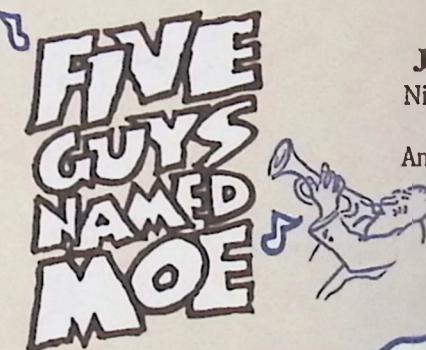


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JEFFERSON

Monthly

JANUARY 1997

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Alison Baker's short stories have earned her major national awards in recent years. Here, we are proud to present a piece not in her published collections: a painfully funny and incisive look behind a modern family's closet door.

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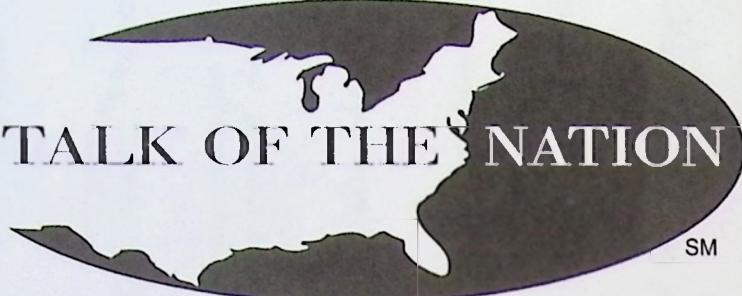
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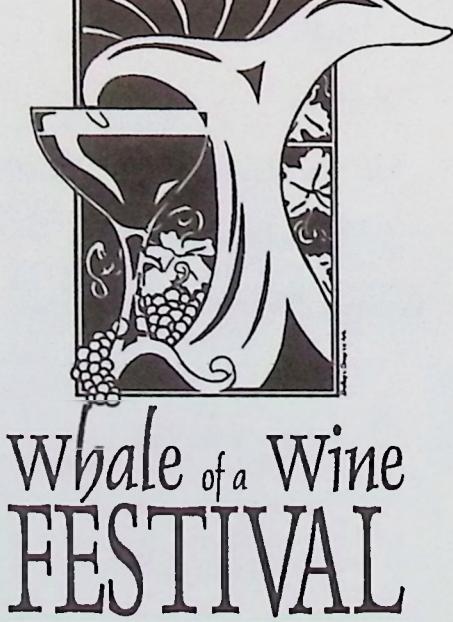
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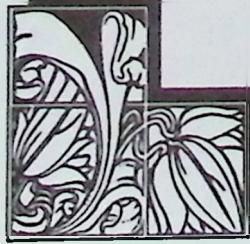
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TUNED IN

Ronald Kramer

As Free As The Ocean

In the 1920s, when radio was founded, Americans were taught that air time has no real value. Unlike films, which consumers seem to clearly understand involve significant costs to produce, which they understand that they pay when they purchase admission to a movie theater, radio appeared to use only their individual "time"—and appeared to be available without charge. As the radio industry has grown to include seemingly endless numbers of new stations over the ensuing seventy years, to most Americans air time has seemed as limitless as the oceans.

It's odd, of course, because without the oceans life as we know it could not exist on this planet. So our very survival relies upon the viable presence of Earth's vast oceans. Yet, the oceans, and water itself, only attract attention in isolated instances when a flood, drought or a particularly egregious instance of befouling the waterways comes to public attention.

Information has become as vital to man's intellectual and spiritual survival as water is to his physical survival—and yet we have learned that air time is without value. The only "pricing" which exists for it applies to advertisers who "purchase" air time. Advertisers recognize the value in the advertising transaction, quantified by the value of the sales potential ads can generate—but that is ultimately a different thing than placing value on air time itself and further hides whatever intrinsic value air time might possess.

Air time isn't limitless. The spectrum has finite capacities for transmitting programming even though we have demonstrated remarkable ingenuity for expanding those capacities with technology. Extending

electronic communication into the wired world, which doesn't necessarily use the air waves, transmission capacity relies upon the construction of wire or fiber optic networks which have significant installation costs. So, just as the air time is not free, neither is bandwidth in a wired world.

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INFORMATION HAS BECOME
AS VITAL TO MAN'S
INTELLECTUAL AND SPIRITUAL
SURVIVAL AS WATER IS TO HIS
PHYSICAL SURVIVAL—AND YET
WE HAVE LEARNED THAT AIR
TIME IS WITHOUT VALUE.

in Federal broadcasting legislation. Under the public interest standard, broadcasting was theoretically held to a higher purpose than producing commercial transactions and all broadcasting activity was loosely held accountable under that goal. But the past thirty years have not been kind to the public interest standard in broadcasting and it is now widely recognized to be nothing more than boilerplate on the raging engine of twenty-first century information locomotion.

The Internet has become the central engine of the new information technologies in much the same way radio came to the fore in the early 1920s. Many small Internet-related businesses are betting that they will eventually become profitable. Most are not yet self-supporting, however, largely because we have, again, begun to teach consumers that time, and content, have no intrinsic value. Online time is extremely inexpensive, to the degree that it must be purchased at all, and generally it is the access to the system, rather than the system

itself, for which consumers actually pay. Most Internet online providers who have tried to charge for online time on an hourly basis have been unsuccessful at doing so because competitors—both small and large—have offered service at a flat monthly rate. Most recently, America Online abandoned its hourly charge basis for a flat monthly fee. (For the record JEFFNET, JPR's online service, has always offered online time at a flat monthly rate and remains committed to doing so.) The problem, of course, isn't necessarily the pricing mechanism but the fact that Americans are frequently paying for online time with no attention, or financial support, being devoted to the quality of the content which it provides.

The effect has been the devaluation of content for the entire online system.

If we have learned anything since 1920, it should be that—when you let commercial forces entirely dictate these events—the inevitable consequence is that little intrinsic value is established for information systems and their content. And, at the moment, the online world seems right on track in establishing such a model.

Ronald Kramer is JPR's Director of Broadcasting.



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SPEAKING OF WORDS

Wen Smith

Objects in Mirror

Years ago I wrote a weekly column for my high-school newspaper and called it "Morsels of Madness." It offered no sustained argument or thesis, just a collection of brief and pithy lines, like "The search for tomorrow began yesterday."

Quips like that, I thought, expressed deep insight and a grand philosophy of life.

Some years later I struck a snag. How did I know my bright and wise lines were original? Now and then it was embarrassing to recognize the essence of one of my epigrams in the work of some joker like Mark Twain or Oscar Wilde or Ambrose Bierce. So much of what I had done had been done better long before me.

I knew then that to avoid being an unwitting plagiarist, I'd have to know what others had already done. I'd have to study the past, history and literature.

It was a heavy but pleasurable undertaking. As it progressed, I discovered thousands of bright and pithy epigrams that made me say, "I wish I'd written that."

For a time I read but didn't write. And I worried. Was I paying too much attention to the past? I found Emerson saying, "Reading is for the scholar's idle hours." Shouldn't I spend my best hours writing, not reading? I heard Henry Ford saying, "History is bunk." I couldn't agree with him, but I did see his point. How could I get ahead if I always had my eye on the rear-view mirror?

These thoughts came back one recent day as I was washing my car. On the side mirror, under the grime, I found the message, "Objects in mirror are closer than they appear."

What a timeless line! Its author, anonymous, probably a technical writer for the automobile industry. But I recognized it instantly as a morsel of sanity, and I had the old pang: "I wish I'd written that."

History is my rear-view mirror. Like Alice, I realize that everything in the looking glass seems reversed, except that right and left are still right and left. And I discover the most important thing of all: "Objects in mirror are closer than they appear."

The truth of that struck me again when

in my bathroom mirror I saw the face of my dad. I grow older, and the legacy to my physiognomy is getting clearer. My originality fades into plagiarism. And I think of Wordsworth's much-quoted line, "The Child is father of the Man."

That face in the mirror reminds me that whatever my past, it pays to know what can be known of it. To deny it or ignore it is to leave headprints in the sands of time.

Nowadays I hear a lot of people saying history is bunk and must be revised. Their version of history tells it not as it happened, or is said to have happened, but as they think it should have happened. What those revisionists overlook is that even in the clouded mirror, what's right is still right.

The search for tomorrow began yesterday. Yes, I missed the beginning, but I can always look into the mirror of history. Until I know what happened there, I'll never know that what I'm doing is either original or bright.

As I look into the rear-view mirror, the past is right behind me, and catching up. Soon enough, I'll be part of it. Let others, if they wish, deny that it happened or deny that it's important. They too will discover the truth before long: "Objects in mirror are closer than they appear." □

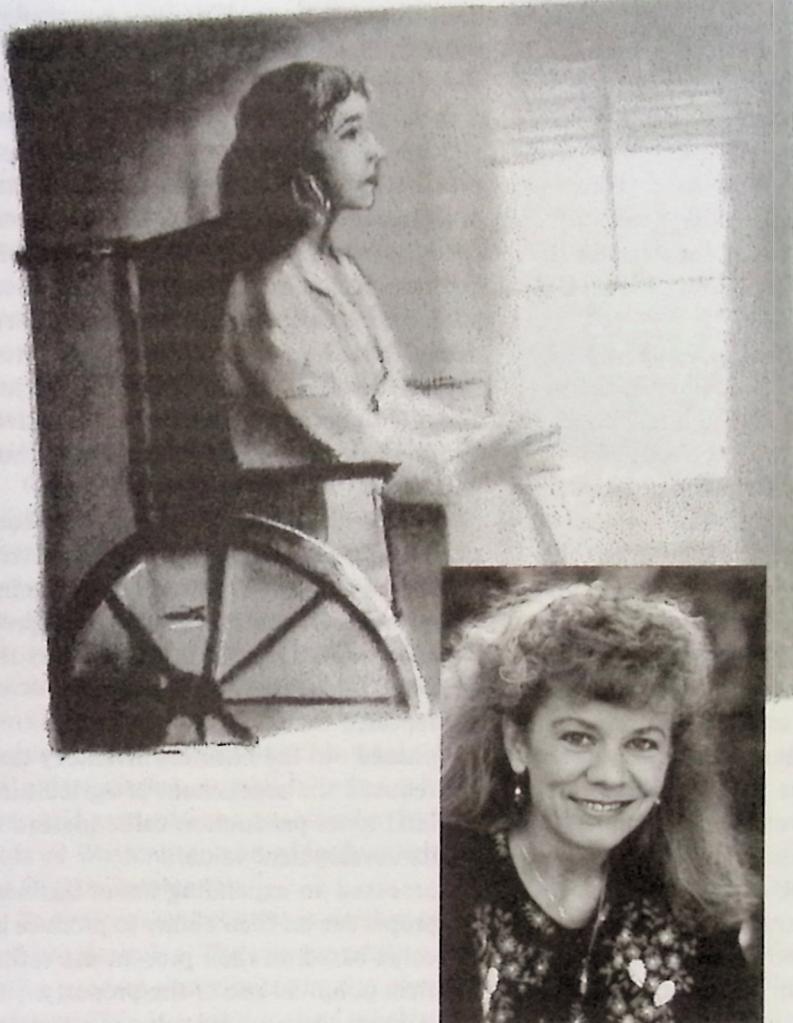
After many years of fine service to Jefferson Public Radio via his on-air commentaries and published columns, Wen Smith has decided that his other commitments require that he focus his attention elsewhere. As such, this will be Wen's last column for the Jefferson Monthly. We thank him and wish him well in his other endeavors.

Wen Smith's commentaries are heard occasionally on *Monitoradio*. He writes a syndicated column, and his essays appear regularly in *The Saturday Evening Post* and other publications.

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JEFFERSON OUTLOOK

Russell Sadler

Imbalanced Taxation

Oregonians voted themselves a \$1 billion tax shift, not a gift. Any serious saving from Ballot Measure 47 is purely illusory. Oregon property taxes are a deduction from federal income tax liability. For most Oregonians, lower local property taxes means higher federal income taxes. Most residential property tax savings go to Washington to pay for deficits Bill, Newt, Trent and the boys and girls on Capitol Hill run up.

Meanwhile Oregon schools and local governments are out \$1 billion in the next two-year budget period. Public schools and community colleges are out about \$450 million. Oregon's 36 counties, 210 cities and assorted fire, water, irrigation and pest control districts are out \$550 million.

Public pressure will force the Legislature to replace property tax revenue lost by public schools with personal income tax revenue. Local governments will raise charges and fees or create new taxes. Sponsors of Ballot Measure 47 think they plugged that avenue by requiring a public vote on every increase. Oregonians routinely voted to raise their own property taxes to pay the costs of population growth in the 1950s, 60s and 70s. At some point voters will do the same with other taxes to halt the deterioration of their communities.

The Legislature will try to avoid debating the real issue in Salem this winter. The real issue is who pays Oregon taxes. Here is a primer for newcomers: Oregon ranks 5th nationally in state personal income taxes collected per capita. It ranks 14th nationally in property taxes per capita. Yet Oregon ranks 25th in total state and local taxes collected per capita. How do we do that?

Simple. Oregon ranks in the bottom third of the country in corporate income taxes collected per capita and dead last in sales taxes collected. Oregon's tax system is badly unbalanced if you believe the best tax policy is charging the most people the least money to finance the legitimate costs of government.

Oregon's tax system has not always been this unbalanced. The state personal income tax once had several brackets and a wider rate spread. Today it has three rates a couple of percentage points apart and enough loopholes to bury a Buick. Corporate income taxes dropped from 12 percent of all income taxes in to less than 9 percent over the last 25 years. As recently as 1971 business and commercial property owners paid 67 percent of all Oregon property taxes. That dropped to 58 percent as voters passed Ballot Measure 5 in 1990 and is just above 40 percent today. Those initiatives and the Legislature just shifted the tax burden.

Residential property owners justly complain about their rising tax burden. Many taxpayers make the mistake of assuming other property owners have the same problem. They don't. Over the last 25 years the Oregon Legislature has:

- repealed the state inheritance tax.
- phased out the business inventory tax.
- reduced the assessment of agricultural land to its production value instead of its development value.
- assessed an expanding list of business properties on their ability to produce income based on their present use rather than potential use of the property.
- reduced the assessed value of renovated historic buildings.
- allowed selected multinational corporations to cap the assessed value of new plants at \$100 million for various lengths of time.

The Legislature approved each property tax exemption with the best intentions. Republicans thought they were creating new business. Democrats thought they were creating new family wage jobs. Collectively all these exemptions simply shifted the burden of paying the costs of growth onto residential property taxpayers and personal income tax payers. They also created a business class of discount passengers on Oregon's ship of state.

The Legislature abandoned its efforts to make the shift less painful for residential property owners. The Homeowners and Renters Property Tax Relief Program that sent rebates to low income Oregonians was a victim of budget cuts during the recession of the 1980s. Business lobbyists successfully opposed any legislative effort to create a homestead exemption. When a homestead exemption and revival of renter relief were proposed by initiative in 1992, the same business lobby financed the successful opposition to Ballot Measure 7.

Legislators sit paralyzed chanting their mantra, "No New Taxes, No New Taxes." They mean, of course, they will not shift the tax burden back onto the discount passengers who are also their campaign contributors. The Legislature refused to rebalance the tax system while the tax burden of Oregon's population growth piled up on residential property owners. These folks took the only alternative offered them—Ballot Measure 47—served up by Plastic Populists financed by several of the tax system's discount passengers.

The solution to this problem is what the solution has always been. Oregon must broaden its tax base and spread the necessary costs of government over more taxpayers charging each one less. A respectable tax reform package should include the systematic repeal of many property tax exemptions, a homestead exemption insulating homeowners from the feverish residential real estate market, a retail sales tax, a business and occupations tax similar to the State of Washington and wider brackets in the Oregon income tax.

Tax reform by initiative is neither practical nor desirable. The pay-per-petition initiative process contributes to the present problem. This is a job for the Legislature. Lawmakers must outgrow their craven toadying to campaign contributors and rebalance the tax system or be replaced. New Band-aids are no solution to this chronic problem. The alternative to paying the costs of population growth is a declining standard of living.

III

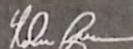
Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

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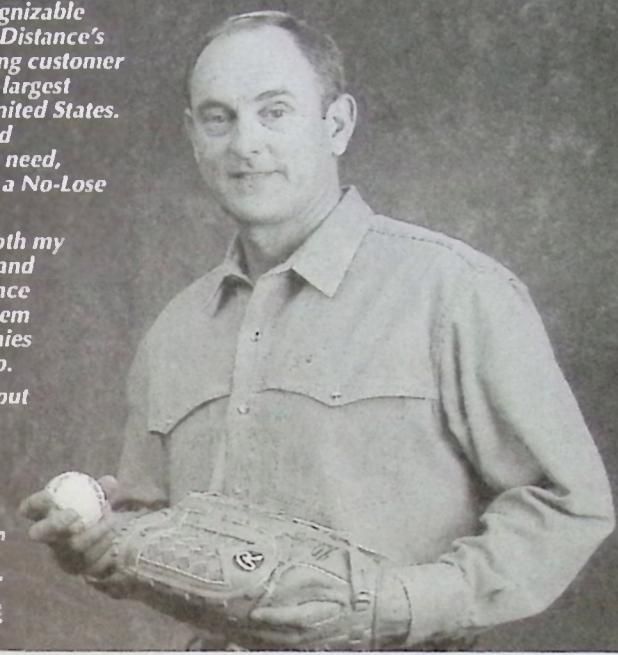
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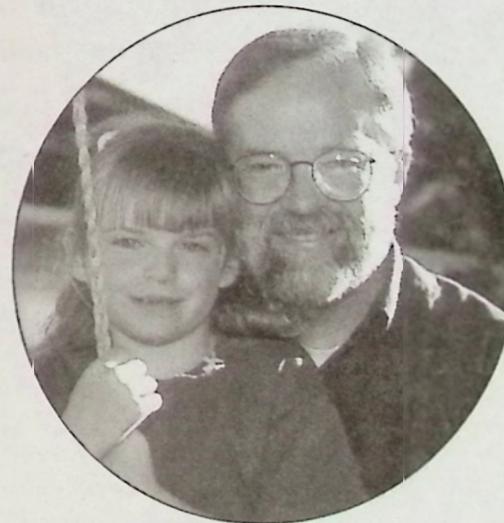


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Speaking in Code

BY ALISON BAKER

Alison Baker is the author of two story collections, *How I Came West, And Why I Stayed* and *Loving Wanda Beaver*. Both were New York Times Notable Books of the Year. She has received three O. Henry awards, including first prize in 1994, and her fiction and essays are widely anthologized. Her newest book, *Thousands Live!*, is a limited-edition (100 copies) printing from Helianthus Press. *Loving Wanda Beaver* will be released in paperback in April. She is also the book and theater critic for the *Jefferson Monthly*. She lives in Ruch with her spouse and their animals.

"Speaking in Code," which does not appear in her books, was first published in *Whetstone*.

Debbie's in the closet again. She dropped her books in the living room, stomped upstairs, and slammed the closet door behind her. "Where's your sense of responsibility?" she's shouting. "What kind of father are you?"

Stephen stands at the foot of the stairs. Her voice is a little muffled, but he knows what she's saying, and she's right. What kind of father doesn't like his eight-year-old daughter?

He follows her up and stands outside the door, listening. He's cleaned out the closet—taken away the plastic bags the winter coats hung in, thrown out the moth crystals—but she's holding her breath, and it's all he can do to keep from yanking the door open. He kneels down next to the door and breathes loudly so she'll know he's there.

Maybe it was the wrong thing to do, staying here. They thought it would be good for the kids to have both parents accessible, but maybe Paula should have moved farther away than the coach house at the end of the drive.

"Say it," Joe says. "You're the best parent you can be."

"I'm the best parent I can be," Stephen says. Joe has given him a tape to listen to when he runs. *I am a loving human being. I do a good job of living. I can accomplish anything I put my mind to. I am growing every day.*

"There's your problem," Rich says. "You want to intellectualize everything. Just let go, Stephen!"

Stephen looks around at the group and they're all nodding, smiling or frowning, depending on how they're feeling. Joe is beaming. He's the facilitator, and he thinks he's facilitated well tonight.

Screw him, Stephen thinks.

"Screw you!" Debbie screams from the closet.

"Sweetheart," Stephen says, "honey, Daddy *does* love you. I just don't want you to spend the night alone." Paula's gone out of town, but Debbie wants to stay at the coach house anyway. Stephen knows she's afraid Paula will come home in the middle of the night, and if she doesn't find Debbie snug in her own little bed, she will go away for good.

"I'm not coming out," Debbie says. "I'm not staying here."

"Punkins," Stephen says, "you can't have it both ways."

"You know what I mean," she shouts. And of course he does. He's intellectualizing again.

"Dad," Steve Jr. says. Stephen twists his head to look up, but a vertebra twinges, so he gets up off his knees first. "Deb in the closet again?"

Stephen nods.

"Mom out of town?" Steve Jr. is balancing a basketball on his wrist and jiggling his knee. In sixteen years he has never stood still.

"Yeah," Stephen says.

"Debbie," Steve Jr. says. He gets down on his knees, where Stephen was. "Deb, you know you can't stay by yourself. Stay here with us tonight."

"Make Daddy stop listening," she says.

Steve Jr. looks up at him.

"Okay, okay," Stephen says. "I'm going." He backs away to the edge of the stairs. "Tell Debbie I'm going running. Tell her I'll be back in forty-five minutes. Tell her that's when we're eating supper."

Steve Jr. rolls his eyes.

Stephen has thought about moving into town, getting a condo near the office, but the truth is he loves this neighborhood. He steps out his front door and the world is at his feet: the golf course across the road, the Unitarian church up the hill, the high school on the south, a tasteful mini-mall beyond that. Three tree-lined blocks to the freeway. Twenty miles to the city, twenty miles the other way to hills and farms and woods.

Juana looks carnivorous

as she waits for him to

speak. He wishes he had

something to tell her;

he'd like to say

something important to

all of them, but he

doesn't have anything

important to say.



He does some warmups, bobbing toward his feet, hauling them up behind, and then jogs down the drive past the coach house. He's only been inside once since Paula and Debbie moved in there, but Paula says she hasn't done much to it. She says she doesn't want to put a lot of work into it if she's not going to stay. When Stephen walks by at night, every window is lit up and the shades are drawn down tight.

He heads for the high school track. He's been running again since Paula moved out; his ankles aren't what they used to be, but he's already up to a couple of miles a day. He puts the earphones on, slips on the Clarinet Concerto in A Major, and eases into a run.

Joe would say Stephen's avoiding his feelings by avoiding his affirmations tape.

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HIMSELF—HE WON'T
STOP DOING SITUPS
TILL STEPHEN GETS
HOME; HE'LL HOLD A
WEIGHT AT CHEST
LEVEL UNTIL THE
PHONE RINGS.**

Stephen's on his third circuit when Steve Jr. appears on the other side of the fence and floats along beside him, slowing down to stay even with him. Christ, Stephen thinks. He's panting a little, so he stops and pretends to look for the off switch on the Walkman. "You leave her in the closet?"

"Yeah," Steve Jr. says. Stephen watches him jog in place outside the fence. He's a handsome boy—he got Paula's nose, and her eyes. Both kids got her eyes. Sometimes Stephen would look up—in the car, at the

table—and all three pairs of eyes would be looking at him, glaring, daring him to open his mouth.

"She's pretty messed up, Dad," Steve Jr. says.

"It's an imperfect world, kid," Stephen says.

"You don't even care what happens to us, do you?" Steve Jr. says.

It's hard for Stephen to catch his breath, watching the way the boy's thighs shoot one after the other toward his chest. "You don't see *me* leaving town, do you?" he says. "It's not your father who decided he was tired of family life."

"Lots of people get divorced. You're not the only one in the world."

"Butt out, Bucko," Stephen says. "Let me handle this."

"You're not handling it," the boy says.

"So you want to be the father? You want to do this?"

Steve Jr.'s face is a bright, furious red. He'll ruin his hamstrings, Stephen thinks, and before he can stop himself, he laughs.

"What?" Steve Jr. shouts. "What the hell are you laughing at?"

"You," Stephen says. "You never cried, either of you. You just get mad and pick a fight with your old man."

Steve Jr. stares at him. "Jesus Christ," he says, but Stephen has lived with this boy all his life, and he can tell he likes the idea. Steve Jr. flops to the ground and does a couple of pushups, and when he jumps up he's looking his parent right in the eye. "She'll probably go wacko, like one of those multiple personalities," he says.

"Thanks," Stephen says. "Thanks very much for your input."

"Christ, Dad, what do I know?" He grins, and wipes his nose on the back of his wrist. "I'm only a kid myself."

Stephen likes him after all. "Be home for supper," he says, and he watches the boy lop off into the sunset on long, sturdy legs—like his own legs, but better. He switches Mozart back on and heads one more time around the track, watching his feet thud along the surface. When did they start making tracks out of red stuff? What makes them red, anyway?

The group would accuse him of avoiding his feelings again. "What are you really saying?" Juana would say. "What do you really feel right now?"

He thinks about it. Right now he feels every muscle in his body. Every thump of his heart. He's tired. He feels as if he's been running in circles. But he keeps going.

"What do you want from the group, Stephen?" says Joe.

"Allies?" Stephen says.

"Is it a war, Stephen?" Rich says, leaning forward.

"I didn't start it," Stephen says. Rich hasn't had sex with his wife in four years.

"Who did?" Adrienne says. "Paula?"

"I'm hearing some anger from you, Adrienne," Joe says. "Is this stirring something up in you?"

"I'm tired of men who want everything for themselves," she says.

"You're just tired of men," Juana says.

Stephen laughs.

"What are you laughing at?" Adrienne says.

"It just occurred to me," Stephen says. "Maybe I'd just as soon Debbie stayed in the closet."

Adrienne glares at him. Rich laughs. Joe is momentarily confused—humor's not part of the arrangement.

Juana leans toward Stephen, her eyes fastened on his. "I sense such sadness in you, Stephen," she says. Her lips glisten. "Stephen, is there a little boy inside of you who's afraid of losing *his* mother?"

Juana looks carnivorous as she waits for him to speak. In spite of himself, though, Stephen senses something sad about her, too. He wishes

he had something to tell her; he'd like to say something important to all of them, but he doesn't have anything important to say.

What the hell, he thinks.

"Once," he says, and they all look up, "when I was about eight, my parents took me up to Cleveland to see the Nutcracker. My mother didn't think I'd like it, but I did. I liked it a lot.

"We watch the first half, and then after intermission we sit down again, me and then my mother and my dad on the aisle. And Dad starts sort of squirming around in his seat. I look at my mom, and she's sitting there with her lips tight, like she's mad as hell. Then she starts whispering to him, and he whispers back, and they sit there hissing, and everyone's looking at us.

"So finally my mother whispers real loud, 'Say something!' And Dad leans up and whispers to the lady in front of him, and she gets up and sits down, real fast, like this." Stephen bobs up and down to demonstrate.

Juana giggles.

"And he has to ask her to get up again. You know those folding seats? His feet were caught in the back of her seat, and she didn't stand up long enough for him to get them out. When she finally stood up again he was in so much pain he had to lift them down with his hands."

They watch him, waiting.

Finally Rich says, "I think there's some kind of Cambodian foot torture like that."

"You mean he was just going to sit there till it was over?" Adrienne says.

"What are you saying here, Stephen?" Joe says. "I confess I'm feeling a little lost."

"Is it something about the closet?" Juana says.

Stephen had thought so at the beginning, but now he's now sure. Maybe it was the wrong story. "I don't know," he says. "I really don't."

Steve Jr. has reappeared in the distance, running past the Unitarian church toward home. Stephen heads out the gate and south, toward McDonald's. It's tricky, running cross country; there are lots of little rocks, just big enough to make a difference, that get under the balls of his feet and threaten his ankles. But he makes it there in one piece.

All the moms and dads in the world are buying supper at McDonald's. Stephen tries to jog while he waits in line, but people are staring at him, so he stops, and just stands there, waiting his turn.

"Four Macs and a fish," he says. "Three big fries."

The fat boy taps the pictures on the cash reg-

ister—a picture of fries, one of a three-layer hamburger, and one of a smiling trout.

It's sort of sad, Stephen thinks. Nobody trusts kids to add any more.

A hundred and twenty-three," Steve Jr. says when Stephen walks in. The boy sets strange limits for himself—he won't stop doing situps till Stephen gets home; he'll hold a weight at chest level until the phone rings.

"Still in there?" Stephen says. Steve Jr. nods, and Stephen goes up and hunkers down in the usual spot. "Suppertime," he says to the door, but it doesn't answer.

Steve Jr. leaps up the stairs, carrying three Cokes and a bottle of ketchup. "Hey, a picnic," he says. They sit and pull the food out of the bags. It's still warm, mostly.

"You guys stink," Debbie says.

"That's not us, that's your fish sandwich," says Steve Jr.

"Here it comes, swimming in to you. Glub, glub, glub." He wiggles it through the air and, as Stephen watches, he reaches up and turns the doorknob. He opens the door wide enough for the fish sandwich to swim inside and then pushes it shut again.

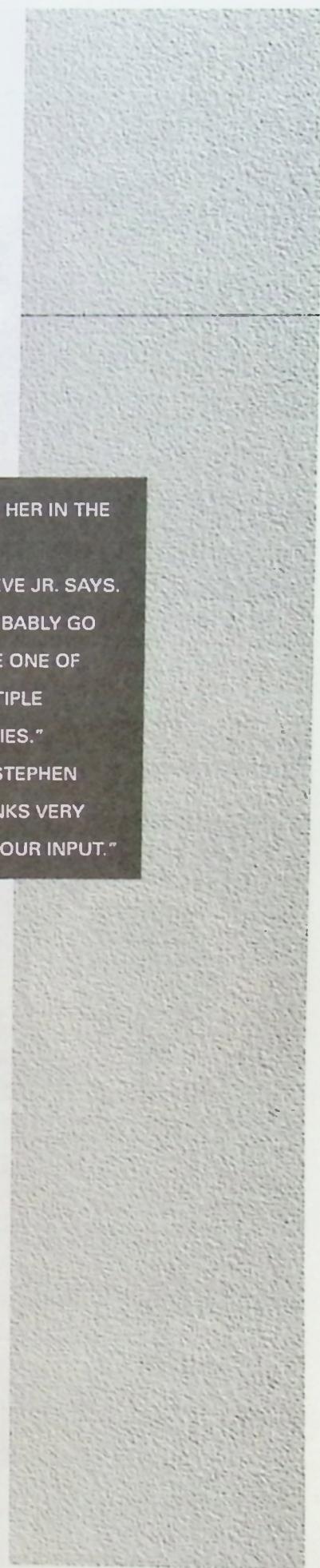
They sit there eating. Steve Jr. downs his second burger in three bites and stretches out like a Roman to eat his fries. "So Deb," he says. "You ever coming out?"

"No," she says. "I like it in here." The door opens again, just a crack. "Pass the ketchup," she says, and a hand reaches out.

Stephen looks at the hand waiting there, suspended in air. Another father might grab it, and not let go; a different kind of father would make her every promise in the world. But the best Stephen can manage right now is to eat his fries and sit tight.

"YOU LEAVE HER IN THE CLOSET?"

"YEAH," STEVE JR. SAYS.
"SHE'LL PROBABLY GO WACKO, LIKE ONE OF THOSE MULTIPLE PERSONALITIES."
"THANKS," STEPHEN SAYS. "THANKS VERY MUCH FOR YOUR INPUT."



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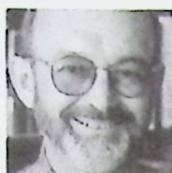
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NATURE NOTES

Frank Lang

Jurassic Granite

Mt. Ashland formed during the late Jurassic, at least 150 million years ago, as an underground mass of granitic rock. Subsequent uplift and erosion has exposed a mountain that rises 7,530 feet above sea level. While most of the granite of the Siskiyous is light colored, coarse textured and easily weathered, there are a few areas where granite of a different kind was deposited. Just west of Interstate 5, where Neil Creek moves out of the Siskiyous into the Bear Creek Valley, granite of a different sort is found. Here a beautiful fine-grained, smooth-textured granite evenly flecked with light and dark minerals was formed that was relatively free of cracks and seams. Ideal building stone.

Erosion by Neil Creek and its nearby tributary Quartz Creek exposed the granite layers that had been protected from weathering since the age of dinosaurs.

At the turn of the century, 1900 to be exact, this high quality deposit was discovered by a hunter, Mr. Frank Fish, who, by chance, had previously worked in the famous granite at Barre, Vermont. Fish soon spread the word and it was not long before a quarry was established for monuments. An ad in the April 4th, 1901 placed by the Ashland Marble Works read: "Bottom bases of either fine blue sandstone or of the Ashland Grey granite."

Over the years several operators removed both monumental and building stone. In 1916 Walter Blair began developing the site as a major operation. His sales amounted to between \$20,000 and \$30,000 per year from 1921 to 1927. In 1937 the property was taken over by Ashland Granite Quarries Inc., who opened an upper quarry for building stone. The lower quarry was used for monumental stone. The Reconstruction Finance Corporation took posse-

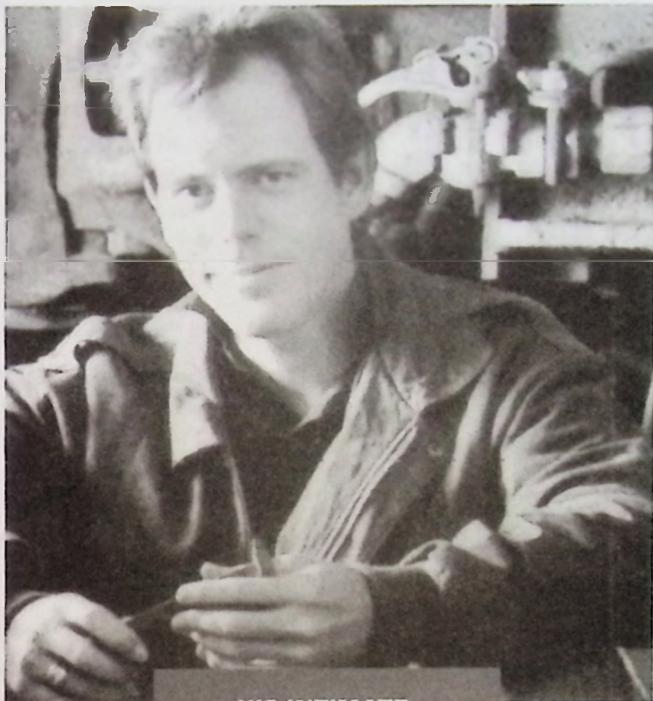
sion of the quarry in 1940, and it has been more or less idle ever since.

Where was the stone used? In local cemeteries for one—look for the Haskins family headstone in Mountain View Cemetery on the corner of Normal Avenue and Highway 66. Also in the large granite Lithia water drinking fountain at the Ashland Plaza, in local buildings, parts of the old bank that is now the Shakespeare Building, the base course and steps of the Jackson County Courthouse, and the outside part of the old Copco building in Medford. The granite even made it further afield, including into base courses for state office buildings in Roseburg, Salem, Eugene, Portland, and the floor of the Capital Building in Salem. There are three family mausoleums in Portland with each roof of three 14 foot long blocks of Ashland granite.

The quarries are on private land, so please don't try to visit them. Perhaps, sometime in the not too distant future, we will need to return to brick and stone for building material and the quarries of Neil Creek will be back in operation. IM

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

David Wilcox



On January 11 the very first voxPOP concert ever will take place. The contemporary singer/songwriter concert series has been brewing at JPR and the SOSC Program Board for almost a year. Tickets have been on sale for many months and half of the seats are sold for most of the shows. Before the first note is played, the series seems to have become a fixture in the State of Jefferson's arts scene.

"Patty Larkin will be back!" "Did you hear Greg Brown is returning again?" "Dougie MacLean and Cheryl Wheeler on the same bill!" "Dar Williams! Didn't she sell out when she played in Yreka?" You can hear all of these comments and more in coffee shops and record stores around our area.

And when the voxPOP series begins January 11 at 8pm, another artist familiar to locals will appear when David Wilcox—a two time veteran of the Britt Festivals—will take the stage in the SOSC Recital Hall. Wilcox opened at Britt for John Prine in 1991 and headlined there in 1993.

The power of David Wilcox's lyrics and music has drawn comparisons to R.E.M. and Neil Young. His intimate, beautifully polished albums have attracted fans of songs from the heart. His lyrics have great emotional range: alternating between the poignancy of love and hilarious nature of everyday life. Early in his career he drew comparison to James Taylor: "He touches you in the same way *Sweet Baby James* did," said a Nashville newspaper. David Wilcox's guitar playing has received the praise of the *New York Times* and *Guitar Player* magazine.

A native of suburban Cleveland, Wilcox was inspired to take up the guitar while attending Antioch College in Yellow Springs, Ohio. His passion for performing blossomed during the years he attended Warren Wilson College in Asheville, North Carolina. Playing regularly at a local nightspot called McDibb's, Wilcox gained a local

HIS INTIMATE,
BEAUTIFULLY
POLISHED ALBUMS
HAVE ATTRACTED
FANS OF SONGS FROM
THE HEART.

following and recorded an album in 1987 called *The Nightshift Watchman* (rereleased just a month ago) on an independent label. A performance at Nashville's Bluebird Cafe caught the attention of an A&M Records talent scout. He became one of the rare acoustic singer/songwriters to be signed to a major label and his debut album on A&M, *How Did You Find Me Here*, sold over 100,000 copies. Wilcox began playing all across the country and released two more successful albums on A&M—*Home Again*

and *Big Horizon*—before going to an independent label with his latest album, the live *East Asheville Hardware*.

David Wilcox's concerts are regular sell-outs across the country and have drawn what the *Dallas Morning News* called a "raucously enthusiastic reception."

VOXPOP Performances

David Wilcox

Saturday, January 11, 8pm, \$18 general public/\$9 SOSC students

Dar Williams

Monday, February 3, 8pm, \$18 general public/\$9 SOSC students

Greg Brown

Friday, Feb. 28, 7:30 pm & 9:30pm, \$18 general public/\$9 SOSC students

Dougie MacLean & Cheryl Wheeler

Friday, April 4, 8pm, \$19 general public/\$12 SOSC students

Patty Larkin

Saturday, May 10, 8pm, \$19 general public/\$12 SOSC students

All performances are at the SOSC Recital Hall.

Tickets for the voxPOP concerts are on sale now at Cripple Creek Music in Ashland, SOSC Raider Aid and the Educational Resource Center (lower level, Rogue Valley Mall). Season tickets are still available and purchasers receive a 10% discount compared to individual tickets. Call (541)552-6461 to order by phone.

ARTICLE BY
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ONLINE

Joe Loutzenhiser

NC: "Network Computer" or "Not a Computer"

Recently in the computer press there has been a lot written about the "Network Computer," or NC for short. Although exactly what comprises a NC is unclear at this time, here's what has been proposed: The computer would not have a hard drive, and maybe no floppy drive. It would display on either a monitor or television, and have a typical mouse and keyboard. Instead of storing programs and data files on a hard drive in the computer, it would instead download them over a network, such as from an Internet server or a company's local area network. The idea is similar to the "diskless workstation" or "dumb terminal" used to connect to mainframe computers (a good example is the Jackson County Library's computer system). The NC concept is currently being pushed primarily by two companies: Sun Microsystems (www.sun.com) and Oracle (www.oracle.com and www.nc.com), both developers of Internet server technology.

Such computers have been proposed for both business and home use, but I will focus on the latter. NCs may replace dumb terminals in the business world, but that doesn't mean much to those of us in the general public using the Internet.

There are advantages to such a computer. It will be inexpensive, perhaps between \$500.00 to \$1000.00. And using a television for a display avoids purchasing a monitor. It will not require as much effort to maintain as a personal computer, and the user will not have to tinker with the underlying operating system (no more figuring out things like what "SHELL=C:\COMMAND.COM C:\ /E:1024 /P" in the CONFIG.SYS means). Most likely it will not require the purchase of software, instead "renting" applications over the Inter-

net on a per use or time used basis. Full productivity applications (word processing, spreadsheets, personal information managers) are promised, along with e-mail and web browsing.

While these are good reasons to believe that the NC is a good idea, I can't shake the feeling that somewhere in all of this there is something inherently wrong.

THE PEOPLE MAINTAINING THE SERVER WOULD HAVE COMPLETE ACCESS TO YOUR DATA, JUST AS THEY CURRENTLY DO YOUR E-MAIL. I AM NOT THE PARANOID TYPE, BUT THIS IDEA DISTURBS ME.

using, including games, utilities, multimedia CD-ROMs, or anything else. A computer that cannot run my cherished game "XCOM: UFO Defense" is useless to me. Incompatibility with current software has relegated many operating systems to a niche market. OS/2 is a good example.

The cost issue also seems facile. Computer prices are dropping rapidly. It will not be too long before a powerful computer will cost less than \$1000.00 (but the one you'll want will always cost more than \$2500.00). Hard drives have also become less expensive, and do not account for a significant percentage of the cost of a personal computer. Extensive use of a computer requires a quality high resolution display, something that a television is not (imagine 10 point text on a television). The increase in cost is worth the lack of eyestrain and headaches.

And lastly, it will most likely be slow. Even with a fast modem, downloading the programs you wish to use will take awhile. Faster connections are promised in the future, but it won't be soon and it won't be cheap.

Microsoft has recognized such issues and has proposed something called a Net

PC. It is essentially an inexpensive personal computer with all of the features of the NC, but with compatibility with current software. The concept is not perfect, but seems more realistic and useful than the NC.

But these technical matters are not what concern me the most.

Without local storage (your own hard drive), everything you create, all your data, is stored on the server. The server could be anywhere—across town or across the country. The people maintaining the server, your Internet service provider (such as AOL or AT&T), would have complete access to your data, just as they currently do your e-mail. They could read your word processing documents, look at your personal finances, or see where you've been on the Internet and the files you've accessed. I am not the paranoid type, but this idea disturbs me. Internet providers are conscientious of this, but can they vouch for every person in their employ?

And I have never liked the software renting paradigm. If you are charged by the use, you just close the application only when absolutely necessary. If you are charged by time, it discourages experimentation and refinement. And are you also being charged for your connect time? It could quickly become expensive, offsetting any price difference to a personal computer. Owning the software and using it freely seems less prohibitive.

In the final analysis it seems that the NC is not really suited for home use as its proponents would have us believe. It seems more like a strategy by Sun and Oracle to sell more server hardware and software to run the NCs. There are valid uses for the NC, though. It would be an excellent system for schools, being inexpensive and allowing for a computer in every classroom, or optimally, on every desk. The NC would also be good for an Internet e-mail version of the post office box. People who don't have access to a personal computer could go to the Post Office and use a NC to get their e-mail. And as mentioned before, it also has a myriad of business uses.

I'll be curious to see if the NC takes hold, but for the time being I'll stick with my trusty, and secure, PC. ■

Joseph Loutzenhiser works for Project A, a fully caffeinated software development company, and lives in Ashland with his wife. His interests include programming languages, computer gaming, pseudoscience, basketball, and bird watching.

A Legacy that will endure forever:

Future generations will inherit the world we have fashioned. They'll benefit from the institutions we have invested our time and resources to create and be limited by our omissions. Jefferson Public Radio is an institution that strives to contribute to the betterment of our culture by building tolerance for the expression of diverse viewpoints, promoting informed citizen participation toward forming effective government, and encouraging original creation in the arts.

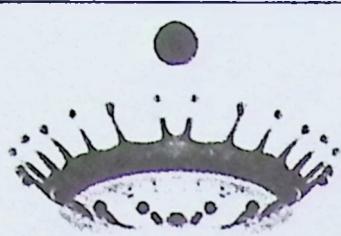
We invite you to become a permanent part of our future. By naming The Jefferson Public Radio Listeners Guild in your will, you can ensure that future generations will have access to the same thought-provoking, inspiring public radio programming that you have come to value. Bequests are conservatively invested with only the interest and/or dividend income they generate used to support Jefferson Public Radio's service in Southern Oregon and Northern California. By managing bequests made to the Guild in this way, your gift truly becomes one that will have lasting impact on our community for decades to come.

To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon State College Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

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FEEDBACK

Letters to the Editor



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TUNE IN

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In my view, part of the duty of a magazine (or a radio station) is to challenge as well as inform—to present valid perspectives with which we do not necessarily agree, if they are provocative, well-considered and come from personal experience. In such pieces, we are stimulated to clarify our own thoughts and beliefs, and learn tolerance for others.

It was in this spirit which we presented Ross Herbertson's "A Matter of Life and Death" as the feature in the November Jefferson Monthly. Its positions on the connectedness of life, our relation to the food chain, and our separation from death were controversial but eloquent.

As expected, this article generated passionate responses from nearly all sides of the issue: from an expression by a reader that this article confirmed his belief that the Jefferson Monthly is a world class magazine, to a suggestion that the author was mentally ill and dangerous; from questions regarding my editorial judgment, to the enthusiastic decision by a professor to use the feature in a community college class on persuasive writing; from threats to cancel JPR memberships, to praise for allowing a challenging voice; from an unwillingness to face the article's graphic images and difficult topic, to varied misperceptions of the author's points, including the mistaken belief that the author's main point was that "killing is a pleasure."

Most responses I received were verbal. But here are a few written responses received. I encourage letters on other articles in the Monthly, too. Reasoned disagreement and support are equally valued.

Eric Alan
Editor, Jefferson Monthly

.....
Your November '96 Jefferson Monthly article was repulsive and inane! I was shocked you gave it such prominence! The specious argument that because death is a part of life, humans therefore have a right to slaughter anything in sight is simply an excuse for the macho-centered, wall o' plaid posturing of the author. If the author doesn't want to hear "a rationalization that one form of life is superior to another" perhaps he should stop viewing himself as the one in charge of who lives and dies! Obviously humans need to eat "cabbage" to live. Obviously animals need not die for humans to live. Why not live a life of the least conscious violence to others?

Susan King
Bandon, OR

.....
Thanksgiving for the lifeblood that is given for our own lives is the conscious decision of the writer [Ross Herbertson] and the point that it brings to those who don't choose this consciously, or who deal with it differently, is brought forward by the violence of the picture he paints as a killer. This gentle society wants the shield of seminal invisibility to protect them from this violence.

I see the younger generation seeking to avoid the reality of death by choosing Vegan, macrobiotic foods as they learn more responsibility for the sacrificial lamb that must die for them, so to speak. I agree that animals in confined feedlots being raised for slaughter is unconscionable and a waste of valuable resources, as is the concept of sport hunting and fishing for the thrill involved. I very much support the prayer towards the taking of life [as Herbertson does] and to approach it with honor and thanksgiving for the health and help of all relatives, for that is the realization we are all relative to each other, from greens in the garden to the clouds overhead. This is truly so.

The point that our lives are made possi-

ble by the flow of the lifeblood of others is the reason for thanksgiving that is lost in the writer's justification of killing. The violence of killing is graphically clear. I would compare it to when I went to shear someone's sheep and came to a frantic, panicky flock who had been subjected to a butcher coming and killing one of their members a few days before. I was shocked by the fear and desperation of the group, besides strained by the extra effort to deal with their fear of being handled for a haircut with no harm to them. I offered the owner my services as killer next time to [do it in a way so as to] avoid the terror inflicted.

I definitely have an effect on my own flock when I take a life. [But] it is more of a healthy respect than the terror of violence. I divert their lifeblood to the earth with a knife to the throat that lets them slip away quietly. I've had onlookers wonder what it is in my prayer tobacco offering that seems to put the sheep to sleep, they have then expressed surprise that the sheep is dead.

I also sing my prayers every week when harvest day comes in the garden; giving the same honor and respect for the lives I cut short so that more can grow in health and help this gentle society of Ashland to learn the respect due to life and death.

My point is that people of consciousness in this society can have a chance to express the honor and respect for their food by being closer to the sustainable producer of the food of their choice. Know the farmer—the killer. If you don't have time for a garden, become involved in community supported agriculture. Sustainable organic local food for local people is the most environmentally healthy and ecologically sound action you can take at any price; what you pay for is that life and death. Talk about hidden charges! You have been charged with responsibility for what you consume! And I say put your money where your mouth is and support conscious choices. I include the time-worn adage: think globally, act locally.

*Devon Strong
Founder and Director, Four Eagles
Garden, Ashland, OR*

.....
My husband, Carl, has been a member of Jefferson Public Radio for approximately five years. He is blind and so does listen to several of the radio programs offered. I am trying to get him to cancel his subscription because of the article in the latest edition of the Jefferson Monthly, "A Matter of Life and Death," which I found to be repelling to say the least.

I had a very difficult time and it took two attempts to finish reading the article. I put the article aside and attempted to read it again in a few days to see if I had missed the point of the story.

I am sorry but I found this article to be disgusting for the most part and will not read another written by Mr. Herbertson.

*Gloria N. Neumann
Central Point, OR*

.....
The November issue of the Jefferson Monthly so upset me I frankly considered cancelling my pledge to the marathon for JPR...

"A Matter of Life and Death" so nauseated me I could scarcely believe this was included in the Monthly, whose articles I have usually enjoyed. The descriptions unfortunately stayed in my mind and made me not only sick, but angry that you should publish this. I am a very liberal Democrat, not worried about pornography and against censorship, but this affected me so adversely I felt compelled to address it.

*Patricia D. Cook
Central Point, OR*

.....
While I enjoy the Jefferson Monthly, I was offended by the article "A Matter of Life and Death" in the November edition and felt compelled to write this comment. Thanks for promoting public radio.

Contrary to the poetic and poignant tone of "A Matter of Life and Death" (November *Jefferson Monthly*), taking life unnecessarily is not an act to venerate, even if the killing is committed with 'reverence'. The author of this article suggests that killing is not only a legitimate and worthy way, but the only way to appreciate life. I suggest he has created an elaborate philosophy to justify his unusual urge to kill. Furthermore, I believe a better way to demonstrate reverence for life is to preserve it and

vow not to take life intentionally, especially when not essential to your own survival.

The two instances or life experiences recounted in the article, killing a lamb for food and hunting pigs for fun, describe the author's choice to kill for his pleasure, not for his survival or the wellbeing of his victims. It is one thing to kill because you like to, or because you like to eat the corpse; but to do so in the name of life, or as a means of understanding/better appreciating the fine line between life and death is hypocritical at best, and sadistic at least.

To affirm life most people consciously decide to eschew activities dependent on killing, beginning with diet, and going on to examine other aspects of their lifestyle. It is an oversimplification and simply wrong to assume, as the author did, that the only way to appreciate the life force and accept the inevitability of death is by either extreme of adopting the lifesaving habits of the Jains, an Indian religious sect who sweep the path ahead of them to avoid stepping on bugs, or by adopting a violent carnivorous lifestyle requiring killing for fun and food. I choose to strive to avoid violence and killing as a way of expressing reverence for life. Our actions as adults teach children the marvel of this world, and by adopting a compassionate diet and choosing life-affirming activities like hiking, camping, biking and bird watching children learn how life and death occur naturally as part of the same life experience. Killing is not a prerequisite to appreciating life or teaching children to understand that death is a part of life.

S. Mackler

**We inadvertently forgot to thank
Art Centre Gallery
and Framing
in Medford for their help
with the Sixth Annual
Jacksonville Celebrates the Arts
Silent Auction to benefit
Jefferson Public Radio.
Our sincere thanks!**



PROGRAM GUIDE

At a Glance

Specials this month

December means Holiday Specials! Here are shows to brighten your season:

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

The world renowned St. Louis Symphony welcomes its new music director, Hans Vonk, and says farewell to outgoing director Leonard Slatkin in a new season of concerts, Saturdays at 2pm.

1997 marks the two-hundredth anniversary of the birth of Franz Schubert. We'll celebrate during January with a Schubertiad of featured works on *First Concert* and *Siskiyou Music Hall*.

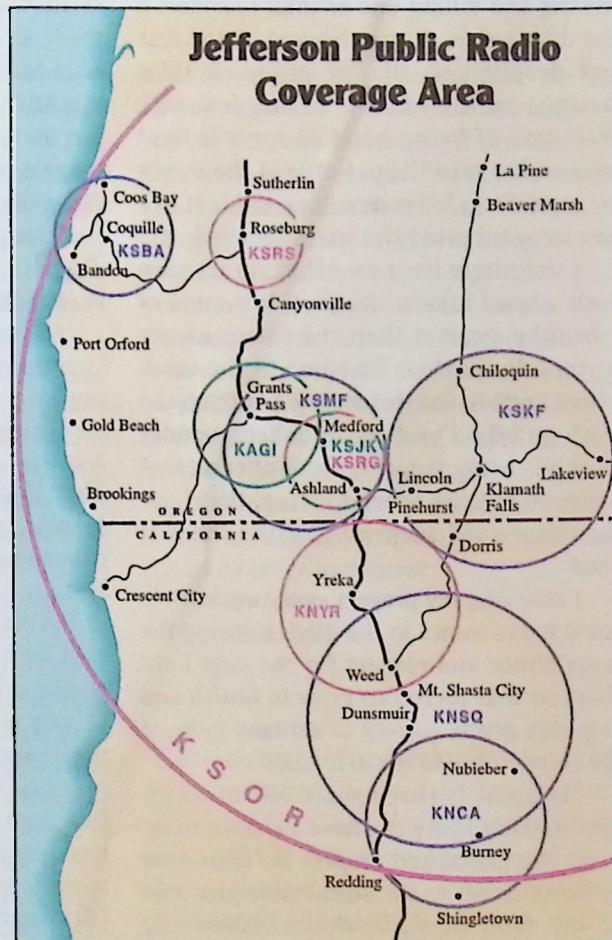
Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

Winter afternoons are a lot warmer with the blues! Join Peter Gaulke Sundays at 3pm for *Confessin' the Blues*, and a look this month at blues favorites.

News & Information Service

KSJK / KAGI

You've got something on your mind. Let's talk! Join host Jason Sauls for "Anything & Everything with Jason Sauls," JPR's new hour of talk, weekdays from 10 to 11am.



Volunteer Profile: Cameron Long



"I came out of the womb holding a microphone," says Cameron Long.

As a key volunteer in the JPR news department, she was instrumental in helping State of Jefferson residents sort out the candidates in the recent election, thanks to her skillful pursuit of candidate interviews for the *Jefferson Daily*.

Cameron first listened to JPR with her family in Redding, and volunteered after taking a class from JPR News Director Lucy Edwards. Her experience convinced her to switch her major from acting to broadcasting, and she now wishes to be a CNN field reporter. "I'd even move to another country," she says; but first she'll pursue a broadcasting/political science degree at San Francisco State University. We're betting on her success.

KSOR

Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver
Callahan 89.1	Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud,
Cave Junction 89.5	Dunsmuir 91.3
Chiloquin 91.7	Merrill, Malin,
Coquille 88.1	Tulelake 91.9
Coos Bay 89.1	Port Orford 90.5
Crescent City 91.7	Parts of Port Orford,
Ft. Jones, Etna 91.1	Coquille 91.9
Gasquet 89.1	Redding 90.9
Gold Beach 91.5	Roseburg 91.9
Grants Pass 88.9	Sutherlin, Glide 89.3
Happy Camp 91.9	Weed 89.5

CLASSICS & NEWS

KSOR 90.1 FM KSOR dial positions for translator
ASHLAND communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

Monday through Friday	Saturday	Sunday
<p>5:00 Morning Edition 7:00 First Concert 12:00 News 12:06 Siskiyou Music Hall 4:00 All Things Considered</p>	<p>4:30 Jefferson Daily 5:00 All Things Considered 7:00 State Farm Music Hall</p> <p>6:00 Weekend Edition 8:00 First Concert 10:30 Metropolitan Opera 2:00 St. Louis Symphony 4:00 All Things Considered 5:00 America and the World 5:30 On With the Show 7:00 State Farm Music Hall</p>	<p>6:00 Weekend Edition 9:00 Millennium of Music 10:00 St. Paul Sunday Morning 11:00 Siskiyou Music Hall 2:00 Earwitness 3:00 Car Talk 4:00 All Things Considered 5:00 To The Best of Our Knowledge 6:00 State Farm Music Hall</p>

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNET/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday	Saturday	Sunday
<p>5:00 Morning Edition 9:00 Open Air 3:30 Living on Earth (Fridays) 4:00 All Things Considered 6:30 Jefferson Daily 7:00 Echoes 9:00 Le Show (Mondays) Selected Shorts (Tuesdays) Jazzset (Wednesdays)</p> <p>Jazz at Lincoln Center (Thursdays) Riverwalk (Fridays) 10:00 Jazz (Mon-Thurs) Jazz Revisited (Fridays) 10:30 Vintage Jazz (Fridays)</p>	<p>6:00 Weekend Edition 10:00 Weekly Edition N. CALIFORNIA STATIONS ONLY: 10:00 Living on Earth 10:30 California Report</p> <p>11:00 Car Talk 12:00 West Coast Live 2:00 Afropop Worldwide 3:00 World Beat Show 5:00 All Things Considered 6:00 World Café 8:00 Grateful Dead Hour 9:00 The Retro Lounge 10:00 Blues Show</p>	<p>6:00 Weekend Edition 9:00 Marian McPartland's Piano Jazz 10:00 Jazz Sunday 2:00 Jazz Profiles 3:00 Confessin' the Blues 4:00 New Dimensions 5:00 All Things Considered 6:00 Musical Enchanter Radio Theater 6:30 Folk Show 9:00 Thistle & Shamrock 10:00 Music from the Hearts of Space 11:00 Possible Musics</p>

News & Information

KSKJ AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday	Saturday	Sunday
<p>5:00 Monitor Radio Early Edition 5:50 Marketplace Morning Report 7:00 Diane Rehm Show 9:00 Russell Sadler's Jefferson Exchange 10:00 Anything & Everything with Jason Sauls 11:00 Talk of the Nation 1:00 Talk of the Town (Monday) Healing Arts (Tuesday) 51 Percent (Wednesday) Latino USA (Thursday) Real Computing (Friday) 1:30 Pacifica News 2:00 Monitor Radio 3:30 As It Happens 5:00 BBC Newsdesk</p> <p>5:30 Pacifica News 6:00 People's Pharmacy (Mondays) Larry Josephson's Bridges (Tuesdays) Tech Nation (Wednesdays) New Dimensions (Thursdays) Parent's Journal (Fridays) 7:00 The NewsHour with Jim Lehrer 8:00 BBC World Service</p>	<p>6:00 People's Pharmacy 7:00 Northwest Reports 8:00 Sound Money 9:00 BBC Newshour 10:00 Healing Arts 10:30 Talk of the Town 11:00 Zorba Paster on Your Health 12:00 The Parents Journal 1:00 C-Span 2:00 Commonwealth Club 3:00 One on One 3:30 Second Opinion 4:00 Larry Josephson's Bridges 5:00 To the Best of Our Knowledge 8:00 BBC World Service</p>	<p>6:00 CBC Sunday Morning 9:00 BBC Newshour 10:00 Sound Money 11:00 To the Best of Our Knowledge 2:00 Radio Sensación 8:00 BBC World Service</p>

Program Producer Directory

NATIONAL PUBLIC RADIO
635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232

AFROPOP WORLDWIDE
ALL THINGS CONSIDERED
AMERICA AND THE WORLD
BLUESSTAGE
CAR TALK Call-in-number: 1-800-332-9287
JAZZSET
LIVING ON EARTH
Listener line: (617) 868-7454
MARIAN McPARTLAND'S PIANO JAZZ
MORNING EDITION
Listener line: (202) 842-5044
SELECTED SHORTS
THISTLE & SHAMROCK
WEEKEND EDITION
Listener line: (202) 371-1775
WORLD CAFE

PUBLIC RADIO INTERNATIONAL
100 NORTH SIXTH STREET
SUITE 900A, MINNEAPOLIS MN 55403-1596
(612) 338-5000

AS IT HAPPENS
BBC NEWSHOUR
CBC SUNDAY MORNING
DR. SCIENCE
ECHOES
Listener line: (215) 458-1110
JAZZ CLASSICS
MONITOR RADIO
Listener line: (617) 450-7001, Radio@CSPS.COM
_SOUND MONEY
ST. PAUL SUNDAY MORNING

OTHER PROGRAMS

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MILLENNIUM OF MUSIC
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PO BOX 2626
WASHINGTON DC 20006
NEW DIMENSIONS RADIO
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WASHINGTON, DC 20016-8082
Call-in line: 1-800-433-8850
OREGON OUTLOOK/JEFFERSON EXCHANGE
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915 COLE ST., SUITE 124
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CLASSICS & NEWS SERVICE

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ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am
Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am
JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Eric Alan.

7:00am-Noon
First Concert

Classical music, with hosts Russ Levin, John Baxter and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:06pm
NPR News

12:06-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm
All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm
All Things Considered

The latest international and national news from NPR.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Michael Rothe and Peter Van De Graaff.

SATURDAYS

6:00-8:00am
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am
First Concert

Classical music to start your weekend, hosted by Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm
The Metropolitan Opera

2:00-4:00pm
St. Louis Symphony

4:00-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00-5:30pm
America and the World

Kati Marton hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm
On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Michael Rothe and Peter Van De Graaff.

SUNDAYS

6:00-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am
Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am
St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm
Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00-3:00pm
Earwitness

3:00-4:00pm
CarTalk

Click and Clack come to the Classics!

4:00-5:00pm
All Things Considered

The latest news from NPR.

5:00pm-6:00pm
To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Michael Rothe and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

First Concert

Jan 1 W Rossini: *William Tell Overture*
 Jan 2 Th Elgar: *Piano Quintet*
 Jan 3 F Schubert: *Four Impromptus Op. 90*
 Jan 6 M Beethoven: *Piano Co. No. 1*
 Jan 7 T Tchaikovsky: *Piano Co. No. 1*
 Jan 8 W Brahms: *Piano Trio No. 1 in B*
 Jan 9 Th Mendelssohn: *Piano Co. No. 1*
 Jan 10 F Schubert: *The Shepherd on the Rock*
 Jan 13 M Haydn: *Symphony No. 104 ("London")*
 Jan 14 T Britten: *Simple Symphony*
 Jan 15 W Nielsen: *Wind Quintet*
 Jan 16 Th Grieg: *Violin Sonata No. 3*
 Jan 17 F Schubert: *Song Cycle Die Winterreise*
 Jan 20 M Mussorgsky: *Pictures at an Exhibition* (piano version)
 Jan 21 T Prokofiev: *Winter Bonfire*
 Jan 22 W Beethoven: *Piano Sonata No. 21 ("Waldstein")*
 Jan 23 Th Ibert: *Escales*
 Jan 24 F Schubert: "Wanderer" Fantasy
 Jan 27 M *Mozart: *String Quintet in E-flat*
 Jan 28 T Bach: *Keyboard Partita No. 4*
 Jan 29 W Copland: *Clarinet Concerto*
 Jan 30 Th Liszt: *Les Preludes*
 Jan 31 F *Schubert: *Symphony No. 8 ("Unfinished")*

Siskiyou Music Hall

Jan 1 W R. Strauss: *Waltzes fr. Der Rosenkavalier*
 Jan 2 Th Bruch: *Violin Co. No. 1*
 Jan 3 F Schubert: *Piano Sonata D. 960*
 Jan 6 M Beethoven: *Symphony No. 1*
 Jan 7 T Tchaikovsky: *Symphony No. 1*
 Jan 8 W Brahms: *Symphony No. 1*
 Jan 9 Th Mahler: *Symphony No. 1*
 Jan 10 F Schubert: *Symphony No. 1*
 Jan 13 M Sibelius: *Symphony No. 6*
 Jan 14 T Vaughan Williams: *The Lark Ascending*
 Jan 15 W Smetana: *Ma Vlast*
 Jan 16 Th Debussy: *String Quartet*
 Jan 17 F Schubert: *Sonata for Arpeggione*



Car Talk hosts Tom and Ray Magliozzi.

Jan 20 M Mussorgsky: *Pictures at an Exhibition* (Ravel Orch.)
 Jan 21 T Mozart: *Horn Concerto No. 2*
 Jan 22 W Brahms: *Piano Concerto No. 2*
 Jan 23 Th Beethoven: *String Quartet Op. 18 No. 6*
 Jan 24 F Schubert: *Piano Trio No. 2*
 Jan 27 M *Mozart: *Piano Concerto No. 21*
 Jan 28 T Bartok: *Concerto for Orchestra*
 Jan 29 W CPE Bach: *Flute Co. in B*
 Jan 30 Th Stravinsky: *Firebird* (Suite)
 Jan 31 F *Schubert: *String Quintet in C*

HIGHLIGHTS

Metropolitan Opera

Jan 4 *Tosca* by Puccini
 Cast: Maria Guleghina, Sergei Larin, James Morris, David Evitts. Conductor: Christian Badea.
 Jan 11 *La Bohème* by Puccini
 Cast: Patricia Racette, Gwynne Geyer, Marcello Giordani, Anthony Michaels-Moore, Paul Whelan, Hao Jiang Tian, Ara Berberian. Conductor: Nello Santi.
 Jan 18 *La Traviata* by Verdi
 Cast: Veronica Villarroel, Vincenzo La Scola, Roberto Frontali. Conductor: Maurizio Barbacini.
 Jan 25 *Cavalleria Rusticana* by Mascagni; *Pagliacci* by Leoncavallo
 Cast: Dolora Zajick, Fabio Armiliato, Bruno Pola (*Cavalleria Rusticana*); Diana Soviero, Johan Botha, Leo Nucci, Anthony Michaels-Moore. Conductor: Simone Young.

St. Louis Symphony

Jan 4 R. Strauss: *Four Last Songs*; Mahler: *Symphony No. 4*. Barbara Hendricks, soprano; Hans Vonk, conductor.
 Jan 11 Elgar: *Introduction and Allegro*; Messiaen: *Et expecto resurrectionem mortuorum*; Brahms: *Violin Concerto*. Pamela Frank, violin; Carter Brey, cello; Leonard Slatkin, conductor.
 Jan 18 Barber: *Prayers of Kierkegaard*; Mozart: *Mass in C, K. 427*. Henriette Schellenberg, soprano; Susan Graham, mezzo-soprano; Karl Dent, tenor; Glenn Miller, bass; Robert Shaw, conductor.
 Jan 25 Beethoven: *Violin Concerto*; Schubert: *Symphony No. 9 ("The Great")*. Joshua Bell, violin. Hans Vonk, conductor.

St. Paul Sunday

Jan 5 Leslie Shank, violin; Joseph Hagedorn, guitar. Turina: *Five Gypsy Dances*; Corelli: *Sonata Op. 5 No. 3*; Piazzolla: *Histoire du Tango*.

Jan 12 Chanticleer
 Collections of choral music from Asia, Europe and the Americas
 Jan 19 Palladian Ensemble
 Works of Uccellini, Bach, Risher, Rebel, and Matteis.
 Jan 26 Ysaye Quartet
 Webern: *Bagatelles Op. 9*; Faure: *Quartet in C, Op. 121*; Brahms: *Quartet in C, Op. 51 No. 1*.

Earwitness

Jan 5 Two Frenchmen
 Jan 12 The Way They Played Liszt
 Jan 19 The Way They Played Chopin
 Jan 26 Busoni and His Students



TEXACO METROPOLITAN OPERA BROADCAST SCHEDULE 1996-97 SEASON

Tosca Jan 4
 La Bohème Jan 11
 La Traviata Jan 18
 Cavalleria Rusticana/Pagliacci Jan 25
 I Puritani Feb 1
 Le Nozze di Figaro Feb 8

Tune in every week to the live
 "Saturday at the Met"
 radio broadcasts.

Saturdays at 10:30am on

CLASSICS & NEWS

TUNE IN

GRATEFUL DEAD HOUR

Saturdays 8pm on Rhythm & News



URL Directory

- Ashland Schools
<http://www.jeffnet.org/ashland>
- Best Foot Forward
<http://www.jeffnet.org/bestfoot>
- Chateaulin
<http://www.jeffnet.org/chateaulin>
- Computer Assistance
<http://www.jeffnet.org/computerassistance/compasst>
- ESPI
<http://www.jeffnet.org/espi>
- Jefferson Public Radio
<http://www.jeffnet.org>
- JEFFNET
<http://www.jeffnet.org/jnet.html>
- City of Medford
<http://www.ci.medford.or.us>
- Northwest League of Professional Baseball
<http://www.projecta.com/nwleague>
- Project A
<http://www.projecta.com>
- Rogue Valley Symphony
<http://www.jeffnet.org/rvsymphony>
- Southern Oregon Visitors' Association
<http://www.sova.org>
- Bob Sullivan Restorations
<http://www.jeffnet.org/sullivan>
- White Cloud Press
<http://www.jeffnet.org/whitecloud>

TUNE IN



Sundays 10am on Rhythm & News

Rhythm & News Service

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YREKA 89.3 FM

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COOS BAY
PORT ORFORD 89.3 FM

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNET/REDDING

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Keith Henty and Maria Kelly. Includes NPR news updates at a minute past each hour, Ask Dr. Science at 9:30 am, As It Was at 10:30am.

3:30-4:00pm Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:00pm All Things Considered

The lastest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-10:00pm Wednesday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

9:00-10:00pm Thursday: Jazz at Lincoln Center

9:00pm-10:00pm Friday: Riverwalk: Live from the Landing

10:00pm-10:30pm Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-11:00pm Thursday: Jazz Thursday

10:30pm-2:00am Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am Weekend Edition

The latest national and international news from NPR.

10:00 am

Weekly Edition: The Best of NPR News

Put the past week in perspective with this digest of the week's best stories from both *All Things Considered* and *Morning Edition*. Neal Conan hosts.

NORTHERN CALIFORNIA ONLY:

10:00 am Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

10:30 am California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *Car Talk*!

2:00-3:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm All Things Considered

The latest national and international news from NPR.

6:00-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00-2:00am

The Blues Show

Tom Pain with the best in blues.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz with host Aaron Turpen.

2:00-3:00pm

Jazz Profiles

Each week, this series examines the career of a major jazz artist. Nancy Wilson hosts.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.



Music from the Hearts of Space host Stephen Hill.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-6:30pm

The Musical Enchanter Theater

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.

6:30-9:00pm

The Folk Show

Frances Oyung brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset

- Jan 1 Happy New Year from the Rockies
- Jan 8 Happy New Year from the Bay
- Jan 15 Happy Holidays from Three Marsalis Generations
- Jan 22 New Talent for the New Year
- Jan 29 Dorothy Donegan and Diva

AfroPop

- Jan 4 Cooking with Georges
- Jan 11 Papa Wemba, Live
- Jan 18 Let a Thousand Collaborations Blossom
- Jan 25 Harlem Renaissance

Marian McPartland's Piano Jazz

- Jan 5 Connie Crothers
- Jan 12 J.J. Johnson
- Jan 19 Dave Grusin
- Jan 26 Dave Brubeck

Confessin' the Blues

- Jan 5 Great Keyboard Blues Artists
- Jan 12 Birthday Blues Favorites
- Jan 19 The Aristocrat Recordings
- Jan 26 Peter Gaulke's R&B Favorites

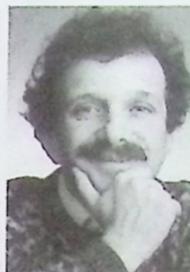
New Dimensions

- Jan 5 Father Bede Griffiths Remembered with Andrew Harvey
- Jan 12 Putting Time On Your Side with Stephan Rechtschaffen
- Jan 19 Ancient Egypt, Future Mind with Jean Houston
- Jan 26 Buddhism Past, Present and Future with Stephen Batchelor

Thistle & Shamrock

- Jan 5 Can't Help Dancing
- Jan 12 Kathryn Tickell
- Jan 19 Cityscapes
- Jan 26 The Misty Mountain

A "Heart Healthy" recipe
from



Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

MUSHROOM WILD RICE

(serves 4)

½ cup wild rice
2 cups low-sodium chicken broth
3 Tbsp. margarine
1 lb. mushrooms, sliced
1 tsp. dried rosemary
¼ tsp. rubbed dried sage
Just a dash of cayenne pepper
¼ cup dry sherry

In medium saucepan, simmer wild rice and chicken broth. Cover and cook over low heat for 1 hour. Remove from heat, set aside.

In large skillet, melt margarine over medium heat. Increase heat to high and sauté mushrooms, rosemary, sage and cayenne pepper for 12 minutes. Add sherry and stir for 2 minutes, deglazing the skillet as you stir. When mushrooms are dry, add rice and mix well. After 2 minutes rice should be heated; season with salt and pepper and serve.

Calories 7% (143 cal) • Protein 13% (6.7 g)

Carbohydrate 2% (7.4 g)

Total Fat 13% (10 g)

Saturated Fat 8% (1.97 g)

Calories from: Protein: 18%; Carbohydrate: 20%; Fat: 61%



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5:00-7:00am **Monitor Radio**

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

7am-9am **The Diane Rehm Show**

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this live, two-hour program.

9:00-10:00am

Russell Sadler's Jefferson Exchange

Political commentator Russell Sadler hosts this live call-in devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Anything & Everything with Jason Sauls

A call-in program where your thoughts and opinions come first. Join host Jason Sauls for discussions with a variety of guests as well as conversations with you about social issues, politics and human interest.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in returns to JPR. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY **Talk of the Town**

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY **Healing Arts**

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY **51 Percent**

Features and interviews devoted to women's issues.

THURSDAY **Latino USA**

A weekly journal of Latino news and culture (in English).

FRIDAY **Real Computing**

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm **Pacifica News**

National and international news from the *Pacifica News Service*. (Repeats at 5:30pm)

2:00pm-3:30pm **Monitor Radio**

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:30pm-5:00pm **As It Happens**

National and international news from the Canadian Broadcasting Corporation.

5:00pm-5:30pm **BBC Newsdesk**

5:30pm-6:00pm **Pacifica News**

A repeat of the 1:30pm broadcast of the day's national and international news.

6:00PM - 7:00PM

MONDAY **People's Pharmacy**

TUESDAY **Larry Josephson's Bridges**

Repeat of Saturdays broadcast.

WEDNESDAY **Tech Nation**

THURSDAY **New Dimensions**

FRIDAY **Parent's Journal**

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

7:00pm-8:00pm **The Newshour with Lehrer**

The audio of the award-winning PBS TV news program, provided with the cooperation of the *Newshour* and Southern Oregon Public Television.

8:00pm-11:00pm **BBC World Service**

SATURDAYS

6:00am-7:00am **People's Pharmacy**

7:00am-8:00am **Northwest Reports**

The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am **Sound Money**

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am
BBC Newshour

10:00am-10:30am
The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am
Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm
The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm
C-SPAN

2:00pm-3:00pm
Commonwealth Club

3:00pm-3:30pm
One On One

3:30pm-4:00pm
Second Opinion

4:00pm-5:00pm
Larry Josephson's Bridges

5:00pm-8:00pm
To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am
CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-10:00am
BBC Newshour

10:00-11:00am
Sound Money

11:00am-2:00pm
To the Best of Our Knowledge

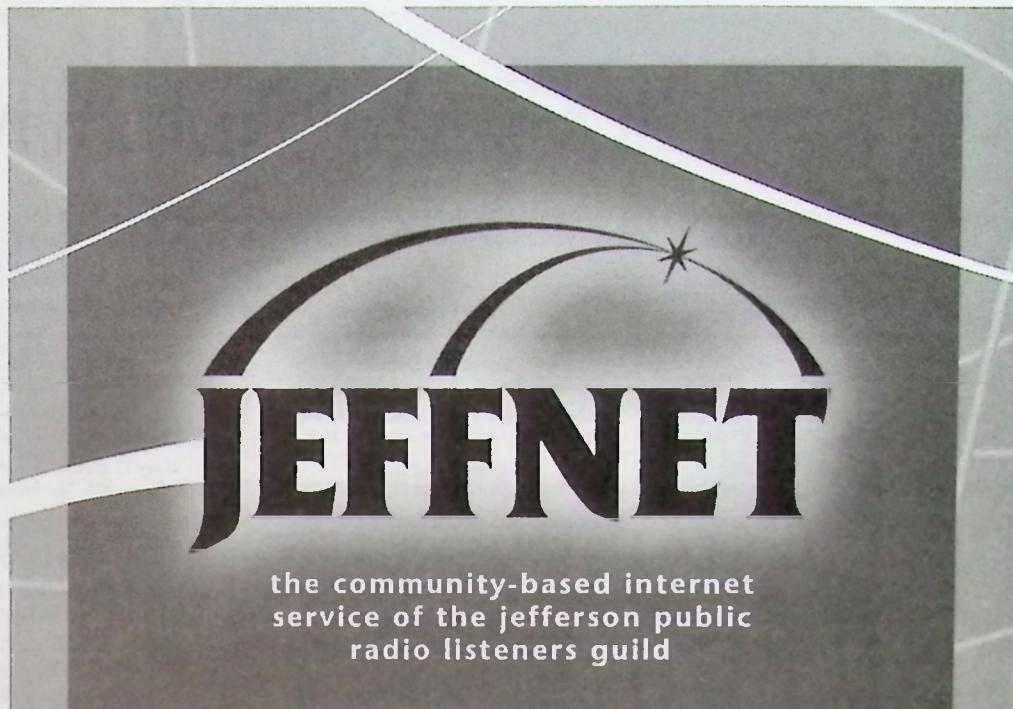
Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm
Radio Sensación

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.



JEFFNET
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JEFFNET provides low-cost public access to the world's newest information resource, the Internet, and provides the full-range of Internet services as a way to foster people's desire to know about the world in which we live. JEFFNET is operated by and for people right here in Southern Oregon ... it's easy to use ... and it continues Jefferson Public Radio's tradition of encouraging life-long learning and facilitating community dialogue. Whether you seek to read Shakespeare, visit the world's great museums with your kids, get the weather forecast in Timbuktu, e-mail a long lost friend, or participate in a local discussion group, JEFFNET's Control Center provides a comprehensive, well-organized gateway that makes using the Internet and the World Wide Web a breeze.

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JEFFERSON ALMANAC

Diana Coogle

Environmental Fundamentalism

The new year, as always, stretches before me clean, unblemished, full of exciting possibilities. I'd love to see it fill with progressively cleaner air, water that has a chance to purify itself, old growth forests that will continue to stand, beautiful natural places saved from commercial exploitation, and a natural world that doesn't have to fear the ravages of its most destructive member. I desperately, passionately want all those things, but lately I've become more concerned about another environmental problem, which a friend called "environmental fundamentalism," characterized by a certain wild glint in the eye, demonization of the opposition, and an unquestioned faith that anything spouted by the approved environmental organizations is God's truth.

Consider these examples:

(1) An e-mail message about reintroducing wolves to Oregon recently arrived from an Oregon environmental leader. He said, in part, "I think this would be great to advocate if for no other reason (there are many others) than to draw out the livestock guys (who would oppose it) to show how anti-wildlife they really are." But why would we want to concentrate on an environmental goal of creating adversaries? Is there a way we can approach the environmental goal that might *include* the livestock guys? Is it possible that *some* livestock guys might favor the reintroduction of wolves? Does the opposition possibly have a good point? At what price do we want to reintroduce wolves? At any price at all? Or are we willing to look at all ramifications—not just all

the environmental ramifications—of our proposal and weigh all considerations? Or do we, like good fundamentalists, close our minds and our ears to all except our own hymns of praise and rallying cries: "Onward environmentalist soldiers/Marching to the war/With the wolf and spotted owl/Going on before."

WHEN THERE IS A WILD
ENVIRONMENTAL GLINT IN THE
EYE, A LICKING OF THE CHOPS
TO JUMP INTO THE FRAY, THE
RESULTS ARE ISOLATION,
POTENTIAL FRIENDS MADE
ENEMIES, INERT CRITICAL
FACULTIES, AND THE BLIND
FAITH OF ZEALOTS AND
HYPOCRITES.

Stream Initiative had the effect of demonizing the opposition because it identified a Bad Guy and told the Bad Guy to do something about the problem. And so the Bad Guy hates the environmentalist, thinks (with some justification, I'm afraid) that the Big City is telling the Small Guy in the Country what to do or not do, and is further alienated from addressing environmental problems that are his problems, too. Is he against clean water? I'm guessing not, and I'm guessing he might be willing to help with his share of addressing the problem if he weren't made the enemy. I'm guessing that most people, whatever their political persuasion or religion or favorite leisure activity or income bracket or profession or work would think, if given the chance, that most environmental goals (as opposed to methods of achieving those goals) are rational, understandable, and

even laudable. But when there is a wild environmental glint in the eye, a licking of the chops to jump into the fray in order to save that tree or kill that factory at whatever the cost, the results are isolation, potential friends made enemies, inert critical faculties, and the blind faith of zealots and hypocrites.

In spite of the bumper sticker that says, "Contribute to the ruin of America; become an environmentalist," some industry leaders have begun to speak more broad-mindedly. At this fall's meeting of the Cattleman's Association in Baker City, Oregon, the keynote speaker urged his audience not to look for local bogeymen on whom to blame their woes, but to consider that the ranchers' futures are more affected by changes in global trade than by the environmentalists they might prefer to think the enemy. William Ashworth, in his very excellent new book, called *The Economy of Nature: Rethinking the Connections between Ecology and Economics*, cites David Chism of the Northern California Association of Western Pulp and Paper Workers, as saying in a public address (Ashworth's paraphrase), "By letting the timber industry scare them with threats of job losses, loggers and millworkers have had been maneuvered into helping maintain corporate profits at the expense of their own future job security, because the forests could not sustain the current harvest level."

Have environmentalists shown the same ability to stop laying blame on cattlemen and corporations? Ashworth has. He suggests that environmentalists should start looking at economics and ecology not as enemies but as part and parcel of the same package. An attitude of environmental fundamentalism, I think, prevents us from seeing that twinship and, in the end, is defeating our environmental crusaders' efforts at the very causes they passionately advocate.

CONTINUED ON PAGE 31

ROGUE VALLEY

Theater

◆ Actors' Theatre presents *True Magic*, a musical holiday story starring Peter Pan, Tinkerbell, Santa, Spirits and Elves, January 2, 4 and 5 at the Miracle Playhouse in Talent. (541)535-5250.

Music

◆ George Frederick Handel's *Oratorio Messiah* will be presented in its entirety by the Jefferson Baroque Orchestra and the Southern Oregon Repertory Singers in their first period instrument performance in the Rogue Valley. JBO Music Director Rob Diggins will be concert master, SORS Director Paul French chorus master, and the performances will be directed by Warren Stewart. Friday, January 10 at 8pm at Newman United Methodist Church, 6th & B Streets, Grants Pass; Saturday and Sunday, January 11 & 12, both at 8pm at First United Methodist Church, 175 N. Main Street, Ashland. Tickets are \$15/\$12.50 Available at Cripple Creek Music in Ashland, at The Book Stop in Grants Pass, or by calling (541)592-2681.

◆ Jefferson Public Radio and the SOSC Program Board present voxPop the Contemporary Singer/Songwriter Concerts. The series begins when David Wilcox performs on Saturday, January 11 at 8pm at SOSC Music Recital Hall. Seating is reserved only; tickets are \$18/\$9. (541)552-6461. (See the Spotlight section of this issue for additional information.)

◆ Rogue Valley Symphony's Chamber Players string quintet presents two performances: January 18 at 8pm at Rogue Community College, Grants Pass, and January 19 at 4pm at Westminster Presbyterian Church, Medford. Music will include a classical quartet by Mozart and a romantic quartet by Dvorak. Tickets are \$10/\$5 available at the door or by phone. (541)770-6012.

◆ The Ashland Folk Music Club presents Rogue Valley's bluegrass band Foxfire on Saturday, January 18 at 8pm at the Unitarian Fellowship, 4th & C Streets, Ashland. Tickets are \$9 in advance and \$11 at the door and are available at Cripple Creek Music or by calling. (541)482-4154.

◆ St. Clair Productions will present Chaskinakuy, playing the music of the Andes, on January 24 at 8pm at the Unitarian Church, 4th & C Streets, Ashland. Francy Vidal and Edmond Badoux blend vocal harmonies in Spanish and Quechua with up to 25 instruments. Tickets are \$8 in advance and \$10 at the door and are available at Cripple Creek Music or by calling (541)482-4154.

◆ Chamber Music Concerts continues its 13th season with the Leontovich String Quartet with Robert Garulnik, Piano, on Saturday, January 25 at 8pm at the Southern Oregon State College Music Building Recital Hall. Tickets are \$21/\$19. (541)552-6154.

◆ *Mozart's Birthday Bash!* will be presented by the Southern Oregon Repertory Singers and the Northwest Bach Ensemble on Sunday, January 26 at 8pm at the SOSC Music Recital Hall. The celebration will include champagne, pastries, and full sampling of arias, songs, concerto movements, chamber and choral works. Advance ticket sales \$10/\$9/\$6 at Treehouse Books in Ashland, and Molly Reed Interiors in Medford. (541)482-6476.



Ulali will perform in Ashland as part of the One World series.

◆ The One World series of performances from around the earth is presented by Southern Oregon State College Program Board and continues with Ulali, First Nations A Capella on Friday, January 31 at 8pm at the SOSC Music Recital Hall. Tickets are \$22/\$11; reserved seating only. (541)552-6461.

◆ Rogue Valley Symphony continues its 30th Anniversary Passport Season with Bonnie Hensley, Soprano, and selected works by Rameau, Ravel, Couperin, Faure, and Debussy. Performances will be presented on January 31 at 8pm at First Assembly of God Church, Grants Pass; February 1 at 8pm at South Medford High School at 8pm; and on February 2 at SOSC Music Recital Hall at 4pm. (541)770-6012.

Exhibits

◆ The works of Ashland sculptor Marion Young will be on display at the Unitarian Gallery at 87 4th Street in Ashland, December 29 through January 12. Marion Young's work has been exhibited and widely collected nationally, but may be most familiar to Ashland residents from her bronze work "Street Scene," on display downtown near the Chamber of Commerce. Her exhibit will include the first exhibit of her most recent sculpture, completed while serving as U.U. sculptor in

Send announcements of arts-related events to: ArtScene, Jefferson Public Radio, 1260 Siskiyou Blvd., Ashland, OR 97520.

January 30 is the deadline for the March issue.

For more information about arts events, listen to JPR's Calendar of the Arts



Marion Young will exhibit her sculpture at the Unitarian Gallery in Ashland.

residence. Gallery hours are 10am-noon Sundays, 9:30am-1pm weekdays. (541)482-6024.

◆ The Schneider Museum of Art will be closed through January 15 for the final construction phase of the museum's new galleries and offices. The museum will reopen on January 16 at 7pm for an opening reception of a series of exhibitions featuring these artists: Seattle sculptor Phil McCracken, with his exhibit *Beyond the Sun*; Portland artist Kay French's work, *Around the Curve*; Will Martin's *Seed Systems*; selected pieces from the Bud Knapp Collection, and Waldo Pierce's *Treehaven Work*. The museum is open Tuesday-Saturday, 11am-5pm, and First Friday's 5-7pm. The museum is located on the Southern Oregon State College campus. (541)552-6245.

◆ *ARTISTScaught*, Photographs by Robert Miller will be presented by Rogue Gallery and Art Center through January 17. The photographic images chronicle the lives of significant Oregon artists, poets, writers and scholars. A Gallery Talk and Walk will be held Friday, December 20 at 3pm. Reception honoring Robert Miller, Friday, December 20 5-7pm. (541)772-8118.

◆ *Language of the Land*, a traveling exhibit from the Library of Congress, will be presented by Southern Oregon Historical Society, January 4 through April 13 and will be on display at the History Center in Medford. This exhibit uses the metaphor of a journey to tour the literary landscape of the U.S.A. through maps, the verbal word imagery of American authors, and visual representations of places around the country. Five of the authors featured in the exhibit will be the subject of a discussion series on films made from short stories written by these authors (John Updike, F. Scott Fitzgerald, Mark Twain,

Sherwood Anderson, and Ernest Hemingway). (541)773-6536.

◆ Firehouse Gallery at Rogue Community College will present the oil paintings of Valerie Winslow through January. (541)471-3525.

Other Events

◆ The Southern Oregon Historical Society will present the following: Saturday, January 11 2-4pm, youth ages 6 and up will discover the tasty benefits of grandmother's cure for a cold in this Chicken Noodle Soup workshop at the children's Museum. Participants will make noodles to take home to cook as they learn about remedies used by the pioneers. Wednesday, January 15, youth ages 3 to 6 are invited to the Children's Museum to learn about hats from 3:30-4:30pm. Participants will discover the different meanings behind hats and will create a hat of their own. January 10, 17 and 24 the Society offers a series of three paper medium classes to be held from 6-9pm at the History Center. The classes, taught by Dottie Holland, include papermaking, block printing, and book binding. January 18 and 19, a two-day writing workshop will be held at the History Center. Presented by Shannon Applegate, an Oregon author featured in the 10-part television special *Ancestors* on KSYS in January, February and March. (541)773-6536.

Music

◆ Twelfth Night vintage singers will be presented by The Fine and Performing Arts Department of Umpqua Community College on January 3, 4 at 7:30pm at Westside Christian Church and on January 5 at 3pm at Methodist Church in Canyonville. Tickets are \$5. (541)440-4691

Exhibits

◆ The State of Jefferson Show and the 4th Juried Biennial Show presenting current expressions by artists who contribute to the character of the region will be held by The Fine and Performing Arts Department of Umpqua Community College on January 6 through 31 in the UCC Art Gallery. (541)440-4691.

Music

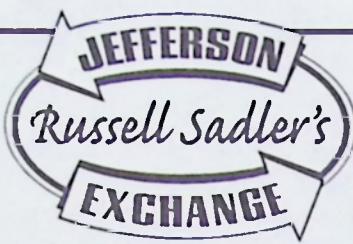
◆ *A Winter Candlelight Concert*. The Yreka Community Theater celebrates its 20th Anniversary in conjunction with the Rogue Valley Symphony, which is enjoying its 30th season. This winter concert, under the baton of conductor Arthur Shaw, will be played entirely in an atmosphere of candlelight illumination. Sunday, January 12 at 4pm. (916)842-2355.

◆ Redding Symphony Orchestra Choral Society will present Haydn Symphony #101 Lord Nelson Mass on January 18 at 8pm. (916)244-5818.

◆ The Siskiyou Blues Society will present its first fundraising concert of the year on January 19 with The 11th Hour, featuring Paul Beck & the Renown Sound Horns, and Nuclear Fishin'. The event will be held from 8pm-midnight at the Vet's Club in Mt. Shasta. (916)926-3565.



Sculpture by Phil McCracken will be on display at the Schneider Museum of Art.



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Mondays-Saturdays
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RECORDINGS

Russ Levin

The Decline of Classical Music

I spend a fair amount of time pondering the future of classical music. There has been a lot to ponder lately. For the past several years, the alarm bells have been ringing out from all corners of classical music activity that something is wrong. Orchestras, music presenters, record companies, and radio stations have been in a veritable state of siege, trying desperately to figure out how to stop what seemed to be the death spiral of an art form.

The nature of what has been happening in music recently, and in particular anyone's ability to discern if and where the problem lies, has been difficult to assess. It is a multi-faceted business with a complex set of challenges. It is easy to spin around in circles, pointing a finger at various moving targets: an aging populace, declining standards of education, poor management, the austerity of the concert setting, and the general irrelevance of an "out of date" musical language, have all been blamed for the apparent decline and fall of the world of classical music. Each facet of the business is so closely intertwined with the next, to pull out any one thread unravels the entire fabric.

My assignment at JPR offers me a chance to see a large percentage of the new recordings being produced each month by the world's leading classical music record labels, and gives me the chance to speak with representatives from those companies on a regular basis. Recently, in contemplating the recording industry, the real issues behind the struggle for classical music became much clearer for me.

I was looking at the latest stack of music to come in—close to thirty new discs from all sorts of different labels, all ready to be played on the radio and sold in record stores. A good, healthy-looking stack of music, all of it having arrived within just a few days, and all of it accompanied by glorious proclamations from ecstatic marketing directors.

BY SUBJECTING
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THE VERY THING
THAT WILL KILL IT
FASTER THAN
ANYTHING ELSE.

You could arrange the CDs on the "new" shelf into four broad categories. The first would be the "Retreads." These recordings have been produced mostly for their historical value. Here we find Rafael Kubelik and the Chicago Symphony, Paul Paray and the Detroit Symphony, and David Munrow in some of his pioneering work in early music. The problem is that there is nothing exceptional about the literature contained in these discs—it is all standard fare, all available in more recent and perhaps better sounding recordings. And, the real problem is that a very, very small percentage of the classical music audience knows who these artists are or why their recordings are important. Most listeners would be unable to distinguish the difference between performances. Therefore, these recordings will have very limited appeal.

The next category includes the "Standard Literature." One of the greatest problems for classical music is that the core, "pil-

lar" pieces have been overworked. You must admit that no matter how great a work is—the Beethoven Fifth Symphony, for example—it can be over-played. This is especially troubling for subscription series of symphony orchestras, who feel a certain obligation to program pieces from "the canon," but then are surprised to find that their audience is nonplussed by yet another performance of the Dvorak Eighth Symphony (the wide-scale availability of recordings and radio have played an enormous role in creating this burn-out factor, but that's a subject for another article). Would you believe that in my stack of new CD's there are three new recordings of Mozart Piano Concerti? What prompted Martha Argerich record the Tchaikovsky First Piano Concerto—again? Do you know how many recordings of those great works already exist? Two of the new recordings are by jazz pianists, but again, that's a subject for a later date. I can tell you that there is absolutely nothing remarkable about these recordings. Except for the fact that one of them includes Bobby McFerrin, their retail value is insignificant.

Another category on the shelf includes "Contemporary Music." Composers such as Beatty and Funk are represented, as well as Corigliano and Adams. Classical music audiences were largely scared away from contemporary music many years ago after being subjected to the austerity of composers such as Berg and Webern, the cacophony of Stockhausen, and the experimentation of Cage, all of it because it was supposedly "good" for us to hear new music. Today, if you hear any of this in the concert hall, it is usually preceded by some sort of verbal apology from the stage by one of the performers. Just the mention of music in this category is enough to scare most folks away. For radio programmers, it is almost absolutely forbidden. I can guarantee that if I played extended selections from any one of these selections, an angry mob would be waiting for me outside the studio. Again, there is little chance for any of this to sell (this would also make an excellent subject for another time).

Finally, we find a category of "Curiosities." This month, our curiosities include a set of four or five discs of music by various Finnish composers from a collection called "Finland Transcriptions." The only reason it is there is because some recording person in Connecticut feels it imperative that

Finnish music get out to radio stations. Interestingly, none of the Finnish discs are available for sale. The best thing about these discs is that they do help to remind us just how great Mozart and Beethoven really were.

The real problem, of course, is that all recordings really are intended to "sell," but unless they're the "Three Tenors," most of them just are not commercially viable. All of the recordings on the "new" shelf have a right to be there. We just can't expect them to perform like the latest Alanis Morissette album. By subjecting classical music like this to the forces of the marketplace, we're doing the very thing that will kill it faster than anything else.

Somehow, some way, we've got to find a way to create a shield for art in this country, so that we're not constantly forcing it into a battle for consumer dollars. Clearly, government support has not worked, and merely creating non-profit organizations simply adds meddling boards and impossible budgeting situations. I firmly believe that the passion and love for classical music existing now is as great as ever. We must simply find a way to keep free-market dynamics from being the only litmus test for success, so that Mozart and Funk and Kubelik and Kuula don't have to sell. **IM**

Russ Levin hosts *Siskiyou Music Hall* on JPR's Classics & News Service.

ALMANAC

From p. 27

I'm not saying we should be intimidated by bullies, that just because Measure 38 opponents were so furious they were willing to violate the sacred American principle of freedom of expression, we should not work towards a goal of clean streams. I'm not saying we shouldn't consider making proposals like introducing wolves or saving wild lands from axe and saw and toxic pollutants or, even, maybe, like prohibiting further timber cutting on public lands. What I am saying is that phrases like "zero cut" (which, in the new politically correct Sierra Club speech, has been replaced with the Sierra Club position on public forests and zero toxics) are like horses with blinders: we see what's ahead of us but not what's all around us. What I am saying is that we need to beware of environmental fundamentalism, that is to say, of such devotion to our beliefs that we can't hear the other person, a sense of righteousness about our cause that disallows for consideration of all costs, and an inability to see the whole picture or to look at many possible solutions to a problem.

When I think about having wolves living their noble, wild lives in the Oregon wilds again, I get excited, but in considering such proposals I want to look at the human implications, too, and I'm not talking about jobs versus wolves. I'm talking neighbors against neighbors, the larger picture being lost for the sake of a smaller section of it, not seeing the forest because we're looking only at the trees. In my new year, I would have us all shed our fundamentalisms to work together for our common future. **IM**

Diana Coogle is an essayist and playwright who lives in the mountains above the Applegate. She teaches writing and journalism, and runs the Applegate Youth Theater in the summers.

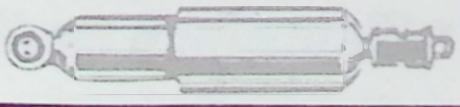
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FROM NATIONAL PUBLIC RADIO



COMPACT DISCOVERIES

Fred Flaxman

Grieg's Beautiful Simplicity

I don't think I've sat down at my piano for more than five minutes since I first started collecting compact discs a decade ago. When I can have an Artur Rubinstein, Van Cliburn, or Emanuel Ax perform without an error (or a scratch, pop or tick) in my own living room, why should I settle for the utterly amateur playing of a Fred Flaxman?

Instead, a few years ago I took a blank audio-cassette and transferred to it professional recordings of all the piano pieces I used to play. I labeled the cassette: "Pieces I Try to Play. Played the Way I'd Like to Play Them." Under the title I typed: "Fred Flaxman at the piano (in his dreams)."

Several composers are represented on that tape, but none as frequently as Edvard Grieg (1843-1907). This romantic Norwegian, who wrote mainly for the piano and turned out one gorgeous melody after another, is still one of my favorite composers. But, before the advent of the compact disc, his solo piano music was not so easy to find on recordings.

I've often wondered why this beautiful music was neglected by professional musicians for so long. I don't know for sure, but my guess is that they considered it beneath their talents to perform pieces which were so easy to play that they were used around the world by beginning and intermediate piano students like myself.

All that has changed now. There are 10-CD sets of Grieg's complete piano music by two different artists: Eva Knardahl on BIS and Einar Steen-Nokleberg on Naxos. What has happened to bring this about? Two things, I guess.

First of all, I doubt that as many kids are learning how to play the piano nowa-

days as when I was growing up in the 1940s and 50s. Many parents – particularly Jewish parents – felt that piano (or violin) lessons were an essential part of a child's education. The abandonment of the piano by amateurs has left the delightful *Lyric Pieces* I used to play to the professionals.

Secondly, the price of recording equipment and CD manufacturing has come down to the point that everyone seems to be issuing CDs these days, and everything that has ever been composed, from Gregorian chant to Alfredo Fettuccini's *Concerto for Computer, Cockerspaniel and Dishwasher Obligato*, is now being recorded.

In any case, the 10 books of *Lyric Pieces* provide some of the best sources for impressionistic, sometimes childlike,

often folk-song-based, melancholy and happy melodies in the entire piano repertoire.

Almost all Grieg's piano music is very lyrical, not just the ten opuses which are called *Lyric Pieces*. Here are some of my other favorites:

- *Peer Gynt Suites 1*, Op. 46, and *2*, Op. 55 (these were also orchestrated)
- "Homage March" from *Three Orchestral Pieces from Sigurd Jorsalfar*, Op. 56
- *Two Elegiac Melodies*, Op. 34. Grieg also scored these for orchestra. (I got to know them as a child when they were used as theme music in the early television series, *I Remember Mama*. If you are old enough to remember those programs, you'll want to have these beautiful pieces in your collection, too!)
- *Holberg Suite*, Op. 40, especially No. 2 ("Sarabande").
- "Jeg elsker dig" (I Love You) from *Six Song Arrangements*, Op. 41 (No. 3).

If I had to name the most beautiful piano concerto ever written, and was threatened with immediate execution if I couldn't name just one, I might very well choose Grieg's (he only wrote one, unfortunately). This is available now on a double CD set from Conifer Classics (75605 51750 2) which also includes Grieg's other great orchestral music: the *Symphonic Dances*, Op. 64; *Two Elegiac Melodies*, Op. 34; *Lyric Pieces*, Op. 43, 54 and 68; the *Holberg Suite*, Op. 40, and the two *Peer Gynt Suites*. Ewa Poblocka is the pianist, with the Polish Radio Symphony Orchestra of Cracow conducted by Tadeusz Wojciechowski. This is a very nice, compact collection.

Finally, I'd like to throw in a good word for Grieg's moving, melodious — and highly neglected — chamber music. The *String Quartets* are well worth having and are available now on a fine CD from BIS (BIS-CD-543) with the Kontra Quartet.

RCA has issued a new CD of Grieg's *Cello Sonata in A Minor*, Op. 36, combined with cello music by Franz Liszt and Anton Rubinstein (09026-68290-2). Steven Isserlis is the cellist; Stephen Hough at the piano. The album is called "Forgotten Romance," and a romantic cello lover like myself wouldn't want to do without it.

There is often great beauty in simplicity — as Edvard Grieg proves over and over again. ■

Southern Oregon writer Fred Flaxman is the classical music columnist for a new, free Internet magazine, *MusicMatch*, located at www.musicmatch.com. He is also completing his first book, a tongue-in-cheek memoir called *Sixty Slices of Life... on Wry*.

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BOOKS

Alison Baker

This Place on Earth: Home and the Practice of Permanence

By Alan Thein Durning

Sasquatch Books, 1996
\$22.95

Lately every time I open my local newspaper I see a notice that They—it's always They—are widening another country road, or laying another stretch of highway smack through a former orchard or wetland or neighborhood.

Does anyone—except maybe the people getting paid for doing the labor—really like all this pavement? Why isn't everyone who sees yet another farm flattened overnight into a parking lot walking around in a funk? Part of the answer may be that this paving of the nation seems so inevitable: there are more people, therefore there are more cars, and they all gotta get somewhere else, fast.

Alan Thein Durning's new book, *This Place On Earth: Home and the Practice of Permanence*, hasn't changed my mind about the inevitability of population growth. But it has clued me in that there are alternatives to an urban life that treats people like canned lemmings.

For a decade Durning worked for the Worldwatch Institute, flying around the world telling people how they could save the places they called home; but one day he realized that he didn't have a home of his own to save. So he gave up his globetrotting, and he and his family plonked themselves down in Seattle to start the day-to-day work of making a permanent home. That experience is the framework for this book, which is a well-thought out discussion of modern American life and what it will take to create an environmentally sustainable future.

The home whose future Durning discusses here is not just a particular house on a particular street in Seattle; it's the Pacific Northwest bioregion, which ranges from Alaska's Prince William Sound to northern California and the western edge of Wyoming—that is, the watersheds of the rivers that flow to the Pacific through North America's temperate rainforest. Just as important to Durning as the geology and ecology of the region is its socioeconomic history: how the Pacific Northwest became the region it is today, and why the people who live here behave as they do. He charts the development from the early days of European settlement to now, when most of the region's inhabitants are city dwellers.

And Durning can't help seeing his home in the context of the rest of the world. As he says, "[A]t one cup a day, I go through the harvest of a coffee tree every six weeks." (I don't even want to think about how many coffee trees are harvested for the State of Jefferson's weekly espresso needs...)

He sees a lot that's wrong, and a lot of what's wrong is *cars*. According to Durning, cars created the suburbs, and thus destroyed community life—took away sidewalks, front porches, neighbors who knew your name and your mother. And municipal zoning, designed to make life easier for drivers, separated shops and businesses from homes, creating commuters and downtowns that empty out at five o'clock. "It was almost too late," he writes, "before some Northwesterners realized that putting a

freeway through your city to improve transportation is like putting a hole through your heart to improve circulation."

The key word there is "almost." Durning is ever-optimistic that people can change the policies that put cars, consumption, and growth first, and home and family last. He provides numerous examples, including Vancouver, B.C.'s West End, where conscious planning—buildings close to the sidewalk, on-street parking that separates pedestrians from traffic, street-level shops with apartments above them—has made a walkable, liveable city. Key, of course, is an efficient and affordable system of public transportation—the lack of which is all too familiar to anyone who lives outside a very large city.

The book's packed with info; it sounds dense, but the writing is clear and lively. While it's perhaps not the best book on the problems of modern life, it may be one of the most accessible, partly because the author states the reasons for his concerns in terms anyone can understand: he wants a good place to bring up his children. And every now and then in the course of the book he whips off his Policy Hat and puts on his Dad Cap to present a child-raising anecdote: we see little Gary recycling his Matchbox cars, or we find wee Kathryn waving at the toilet bowl and saying, "Bye-bye, my poop." (Frankly, I could have done without the scenes from family life, which are oversimplified and verge on the cutesy. But they break up the text, and they do illustrate some of his ideas. And hey, if you want verisimilitude, read fiction.)

What Durning is telling us, we really already know: if we want things to change, we have to do it ourselves. And we have to do more than recycle our newspapers or giving up our second—or even first—cars. We have to change pro-consumption public policies by educating, by voting, and by running for office ourselves. In short, We have to become They.

IM

Alison Baker lives in Ruch, Oregon.

POETRY

Sound A Dull Ache

BY SEAN GILLIHAN

I dream of deafness, of losing
the sweet sound of birds
and wind,
wind nothing but the way water moves
toward me, away,
so the movement of grass frightens me,
the quick animal nod of oats and rye
whipping my bare legs.

And dream of horses and barbed wire,
the house in Montana
where every night the horses ran
hard after stars or moon,
every night the same thunder.
Dream black horses in the moonlight,
quick bolt of silver and a flash of red
just starting to run.

Sean Gillihan is a poet and essayist living in Klamath Falls. He received a 1996 Walden Residency Fellowship—six weeks to write in a cabin on the Rogue River.

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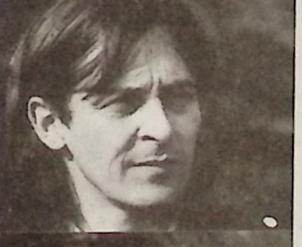
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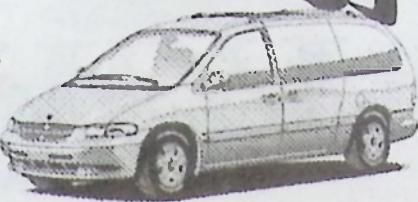
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